THE ART OF VOCALIZATION

Preparatory Course

A Series of Graded Vocal Studies for all Voices, selected from the Works of Celebrated Masters, and edited by

EDUARDO MARZO

SOPRANO
MEZZO-SOPRANO
ALTO

TENOR
BARITONE
BASS

OLIVER · DITSON · COMPANY

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PREPARATORY COURSE

TO

THE ART OF VOCALIZATION

A graded series of Exercises and easy Vocalises for beginners and for all voices selected from the works of Abt, Bordese Concone, Lamperti, Lutgen, Marchesi, Nava Panofka, Panseron, Randegger, Sieber & others

Compiled and Edited by

EDUARDO MARZO

SIX VOLUMES

SOPRANO	TENOR
MEZZO-SOPRANO	BARITONE
ALTO	BASS

[redacted]
1.50

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PREPARATORY COURSE

TO

THE ART OF VOCALIZATION

GENERAL PREFACE

OUR object in these volumes is to place before teachers and students all the best material available for a *Preparatory Course of Singing* before proceeding to the higher course, *The Art of Vocalization.* Each voice receives special consideration in a separate volume. While it may be true that for all women's voices, at least, the compass to be treated at first should be nearly the same, it is just as well to have the exercises and vocalises arranged in the keys that are best adapted to each class of voice, in order that they may be taken up as soon as the voice shows its true character. Much has been said in regard to the proper treatment of the voice. Many ideas have been promulgated and many systems have been written on the subject. But we would much rather leave this matter entirely to the teacher. Our province in this course is simply to aid him in his work by placing within his reach exercises and vocalises progressively and systematically arranged, which will serve to pave the way to *The Art of Vocalization.*

The time to be spent in this course depends entirely upon the aptitude and diligence of the pupil. As we give no arbitrary *rule*, neither do we state any exact *time* for this course. All we will say is that the work herein expounded should be thoroughly mastered before attempting the study of *The Art of Vocalization.* With the exercises, which are meant to promote facility of execution as well as gradual growth of the voice and breath endurance, we give a number of vocalises, starting with the easier ones and gradually leading up to those which commence *The Art of Vocalization.*

We have omitted in this course the marks for breathing; for while the slurs indicating the proper phrasing may be taken as a guide to where it will be best to take a respiration, yet we leave this matter also to the teacher, who is the best judge of this, especially with young voices.

As a rule, there is very little variety in all the exercises given by the different composers. Excepting, perhaps, in the order given and some slight modification of rhythm and key, they are similar; and, while we do not actually disapprove of any, we have selected only those which we consider the *best.*

The progression in which we have arranged the exercises is according to our views and judgment, and is the result of a long experience. As it agrees with the plans already set forth in *The Art of Vocalization*, and is approved by many, we trust that this course will meet the requirements of teachers and students

For beginners, at least, we are in favor of the vowel sound of *ah* for these studies; but it will be an easy matter, if preferred, to use other vowel sounds or any syllable. Among the many given by composers and in methods, it is difficult to properly select Therefore we suggest as the simplest and the one which has certainly given the best results, the old Italian way of using only the sound of *ah*. For everything that pertains to placing of the voice, tone formation, proper mode of breathing, and, in fact, all that is necessary to be known or done for the cultivation of the voice, we refer both teachers and pupils to the excellent books on the art of singing by Panseron, Lablache, Garcia, Randegger, Sieber, Panofka, Mme. Marchesi, Lamperti, and others.

While the last word has not yet been said on this subject, and as, in the course of time, there may be found new ways and means for the improvement of the art of singing and cultivation of the voice, we limit ourselves to the giving of the material necessary to assist the work of the teacher and pupil. We trust that our efforts in this direction will meet with the same gratifying success which has attended our *Art of Vocalization.*

E. Marzo

NEW YORK, January, 1908.

PREPARATORY COURSE

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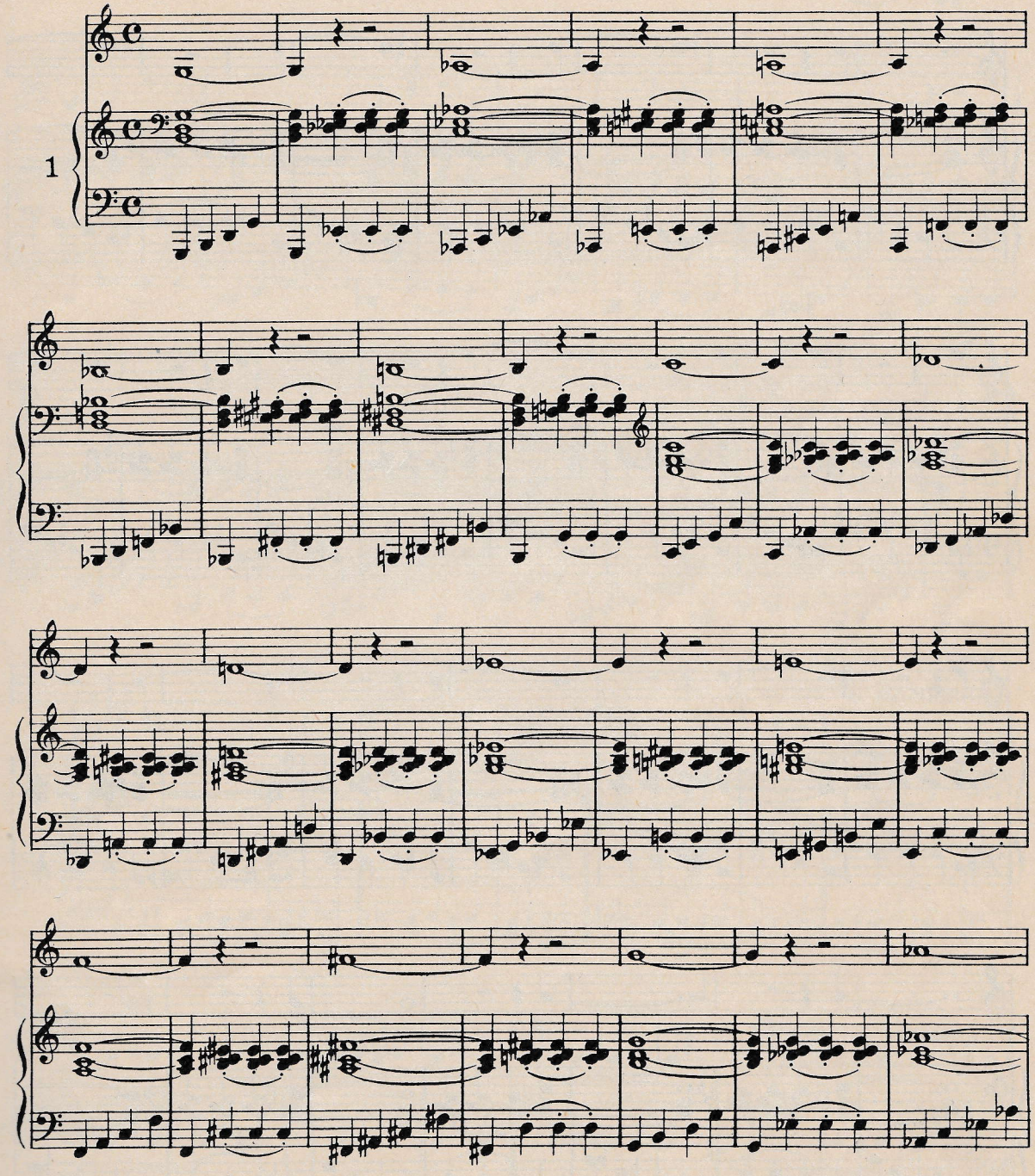
PART I

Scales, Arpeggios, Embellishments, etc.

PREPARATORY TO SCALES

Edited by Eduardo Marzo F. ABT



N. B. In order to prevent cramping of the body and consequent obstruction of breathing, the pupil is advisea to sit rather high when practising.

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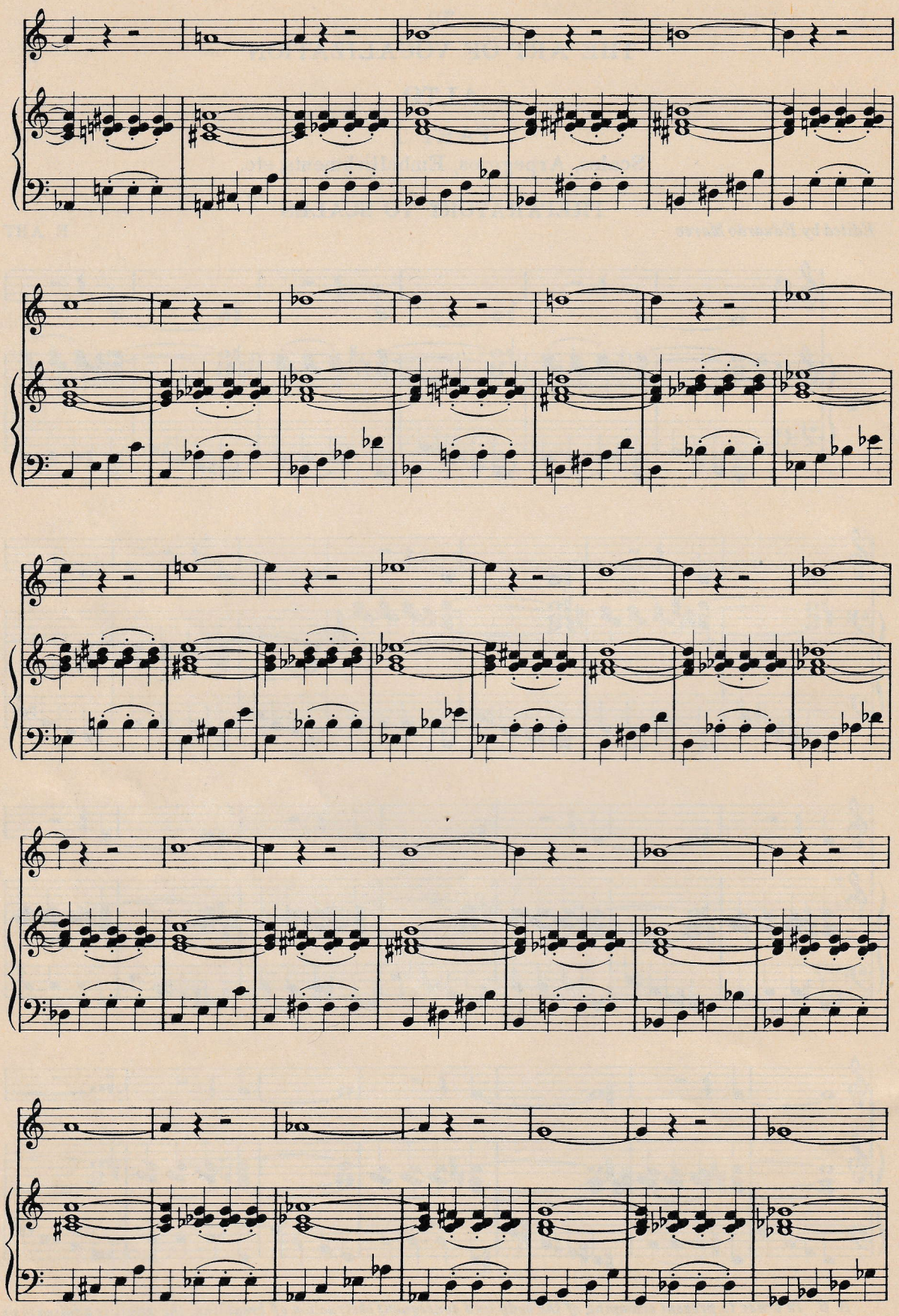

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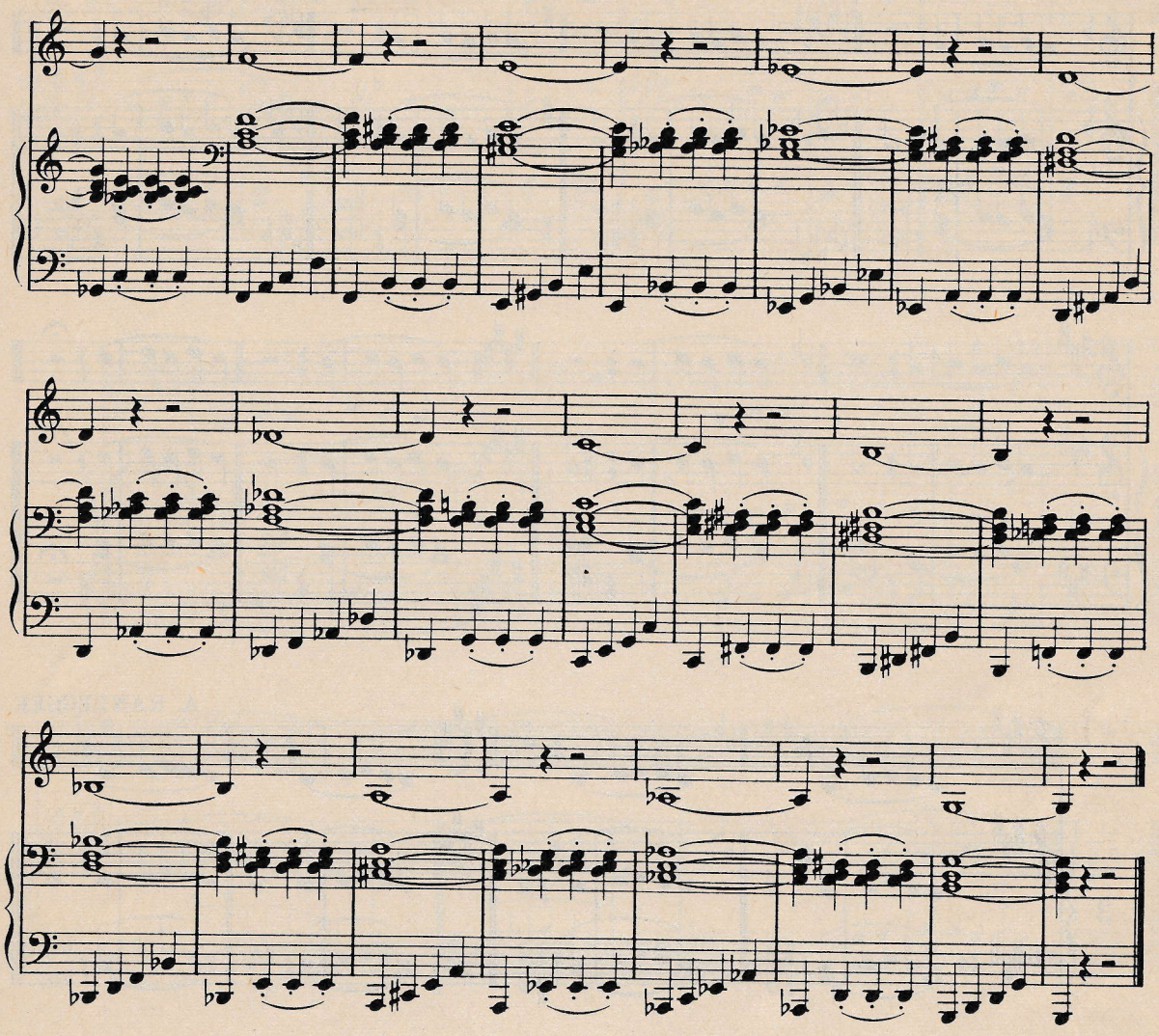

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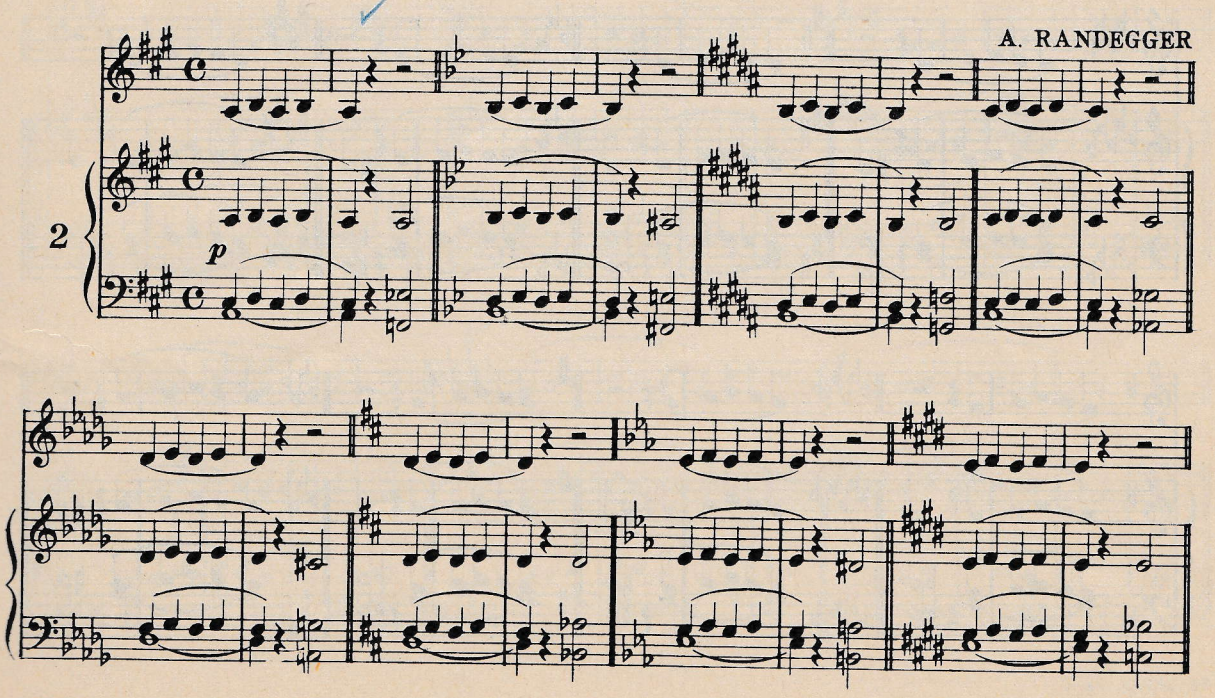

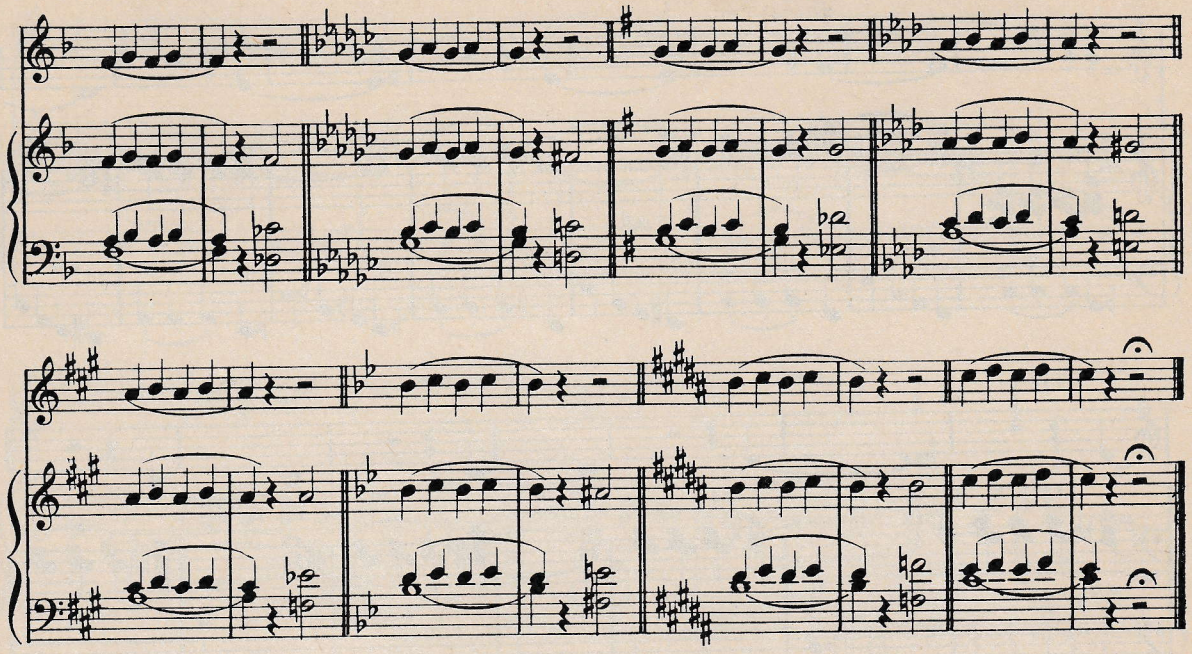

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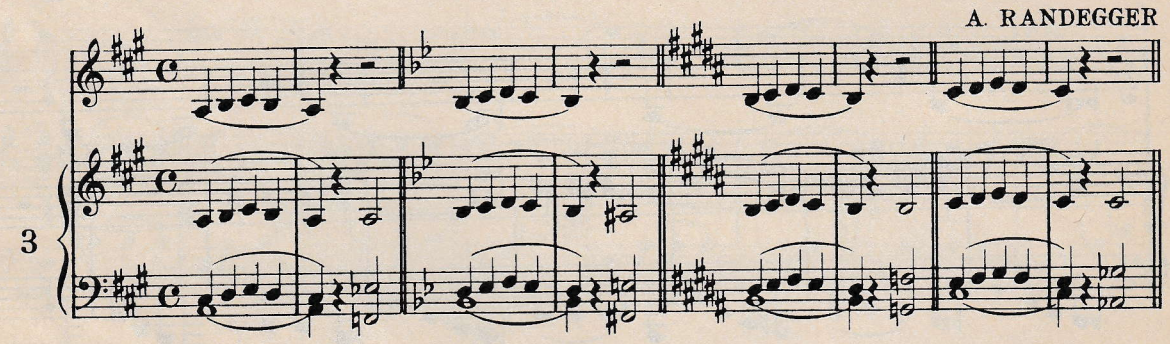

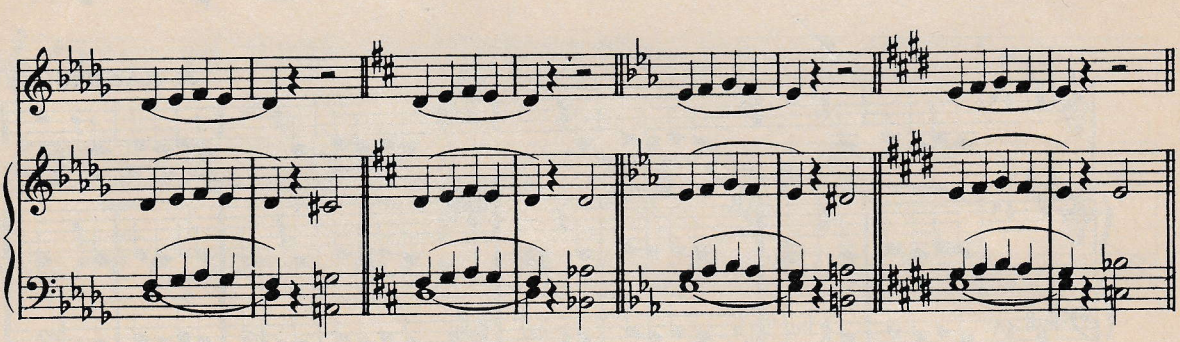

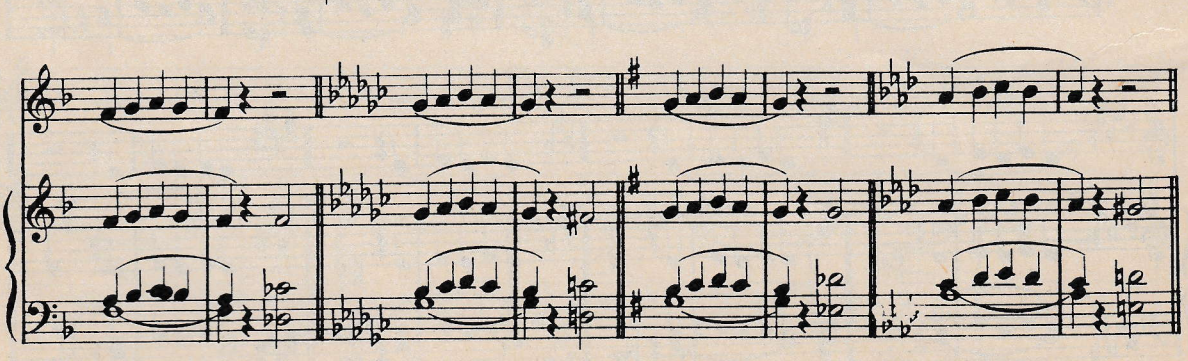

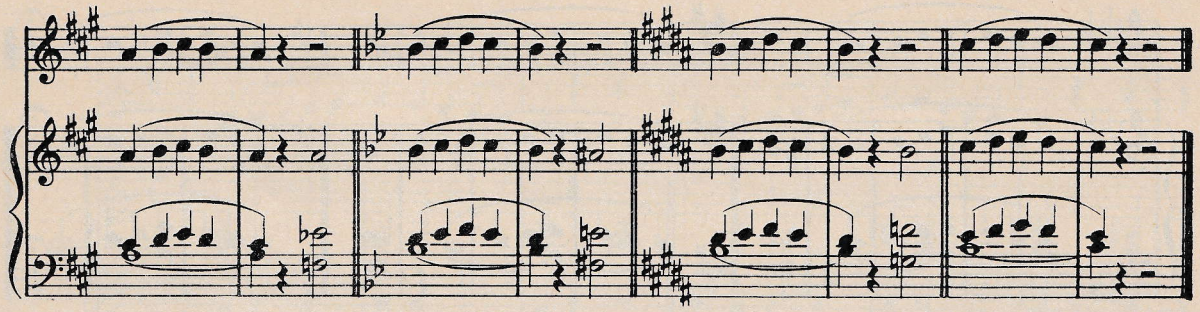

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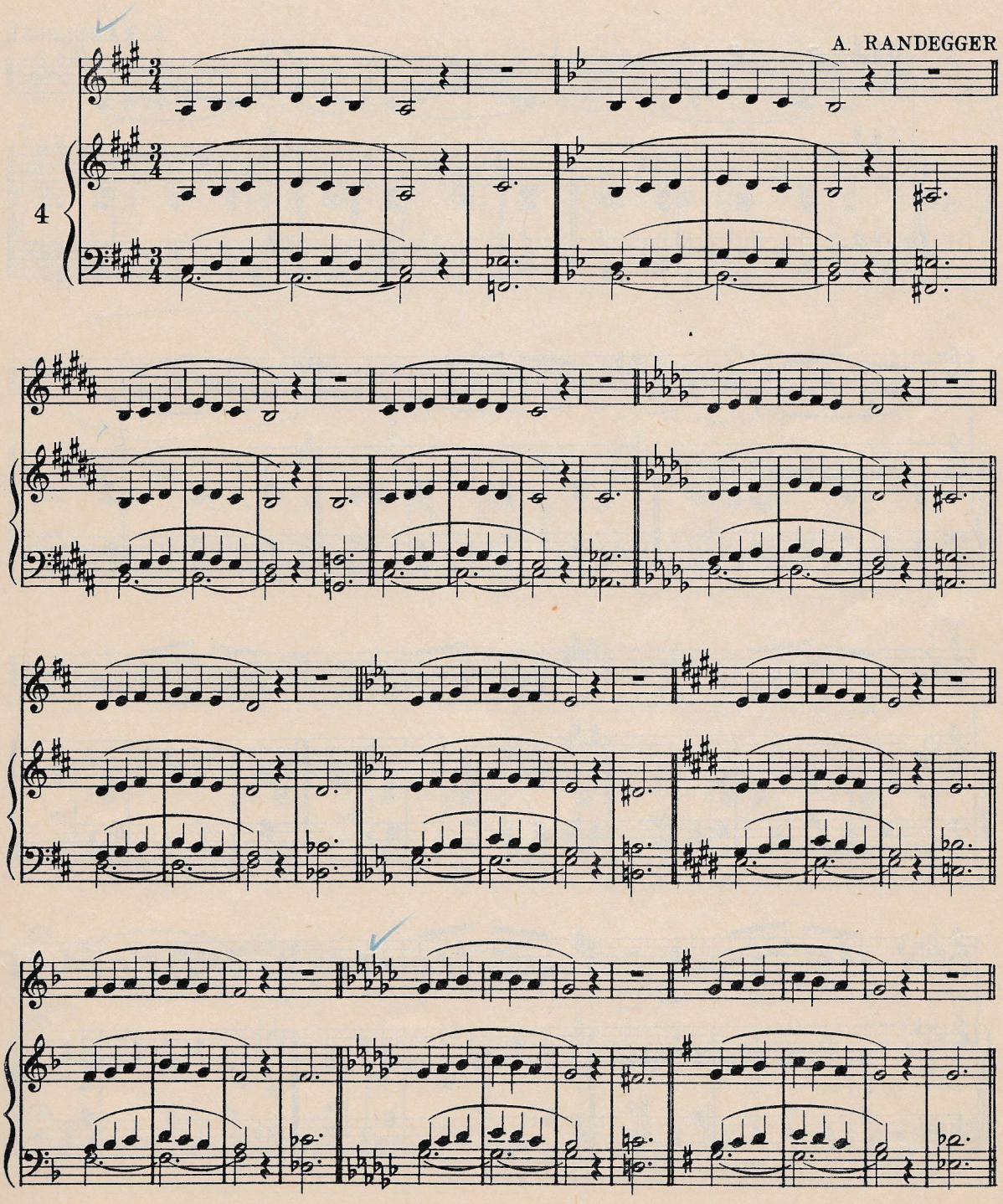

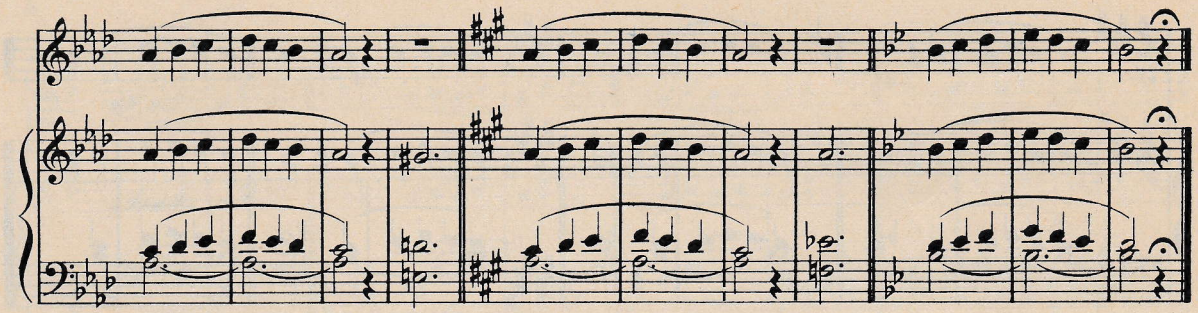

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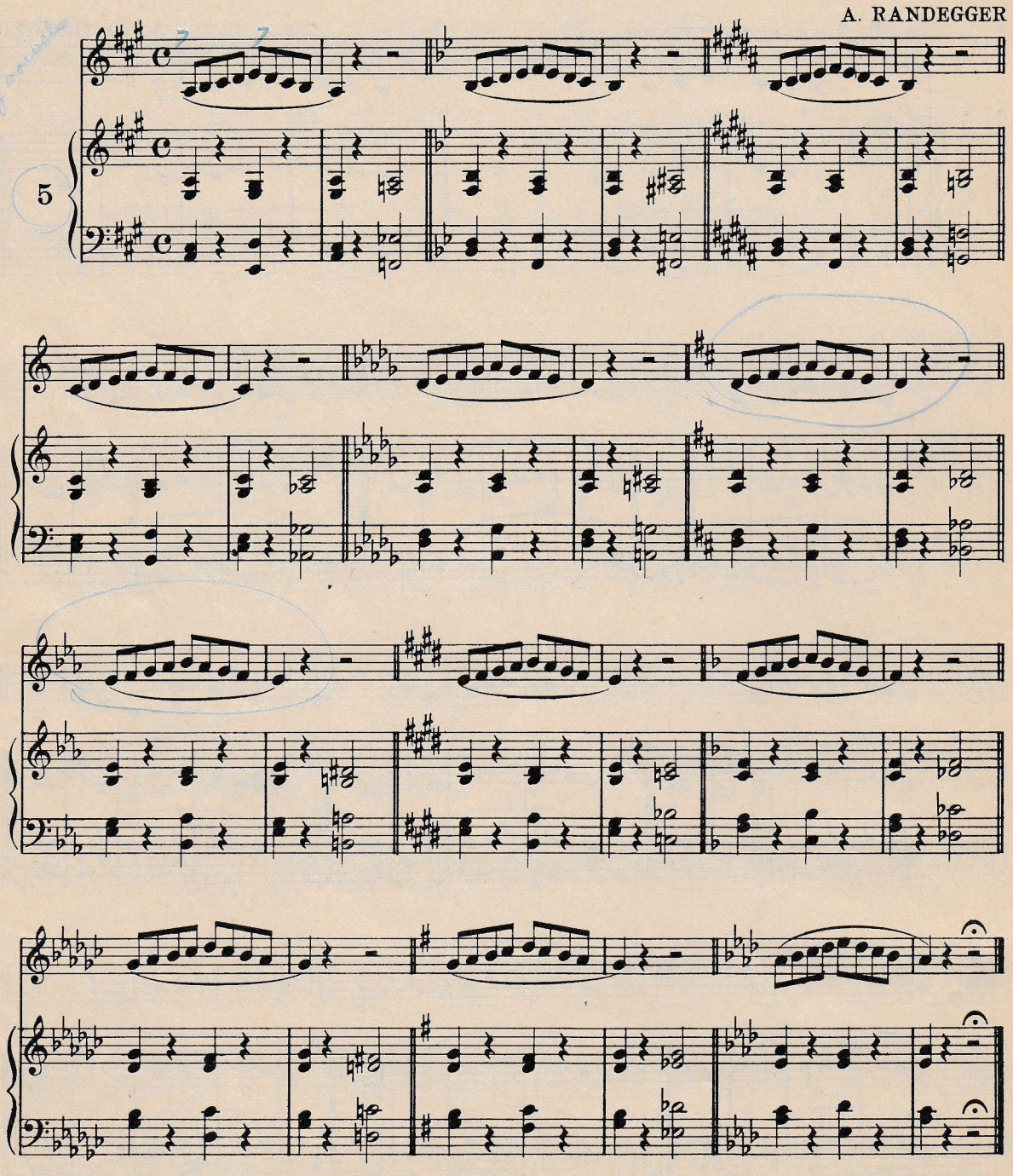

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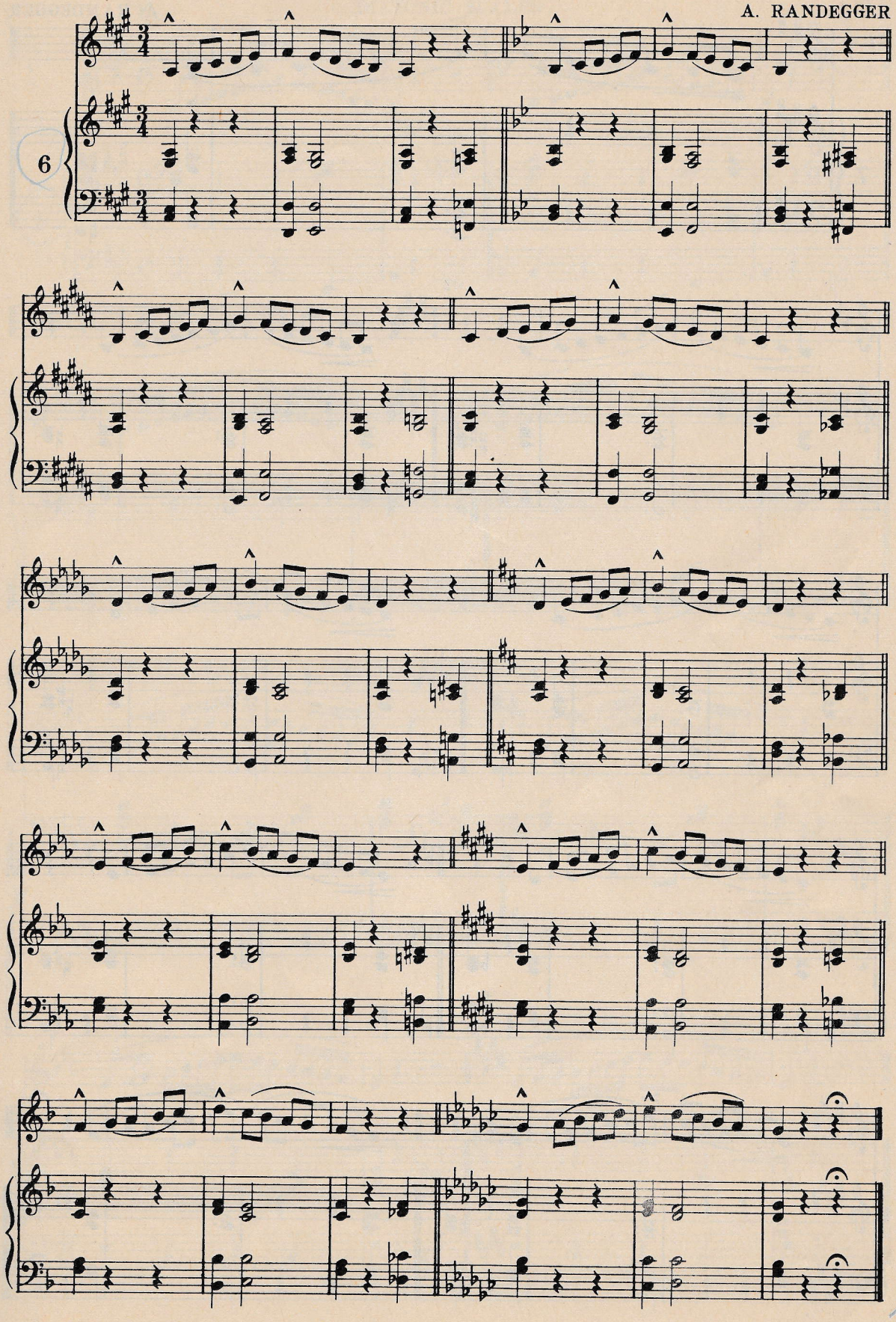

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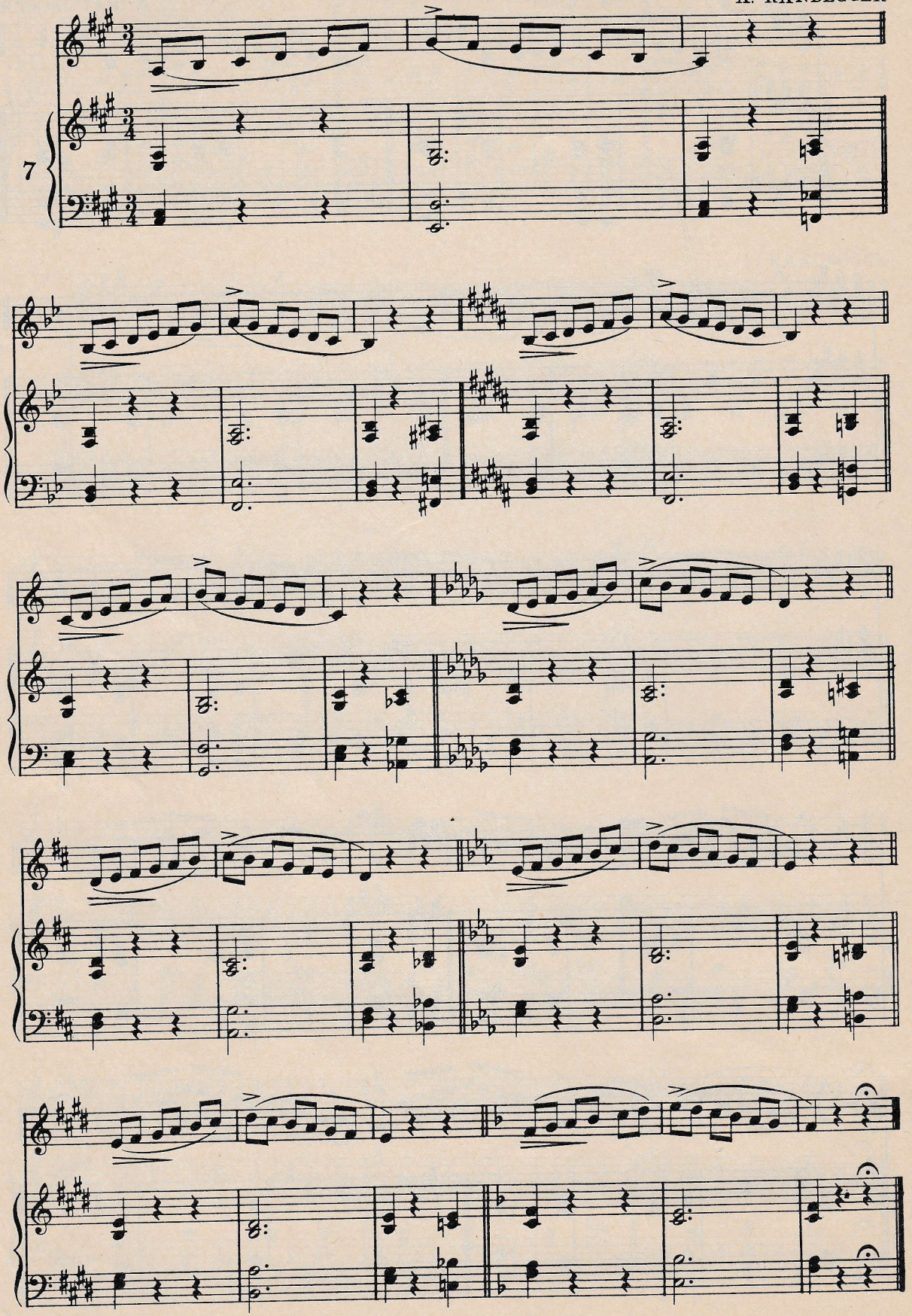

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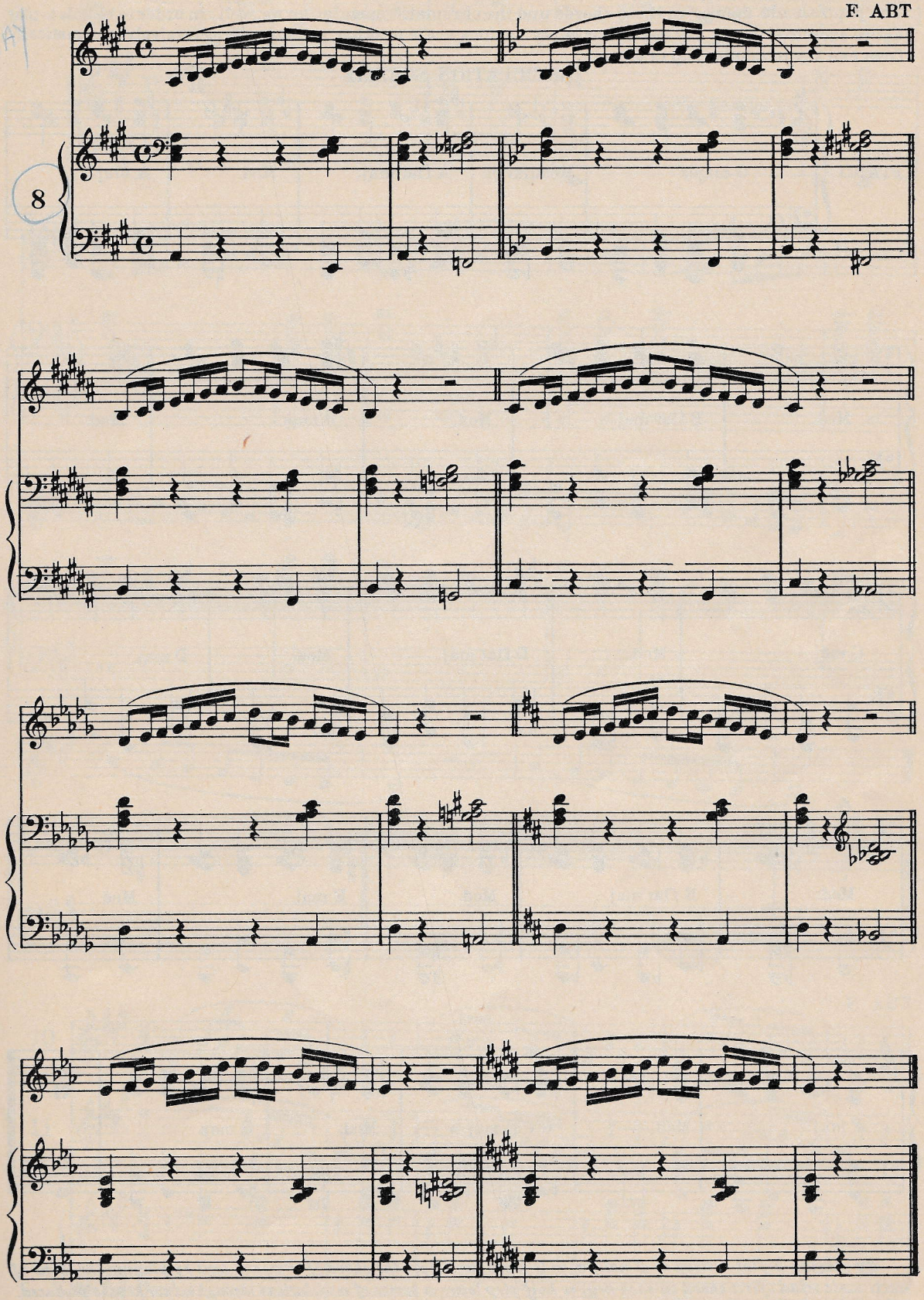
DIATONIC SCALES

F. ABT



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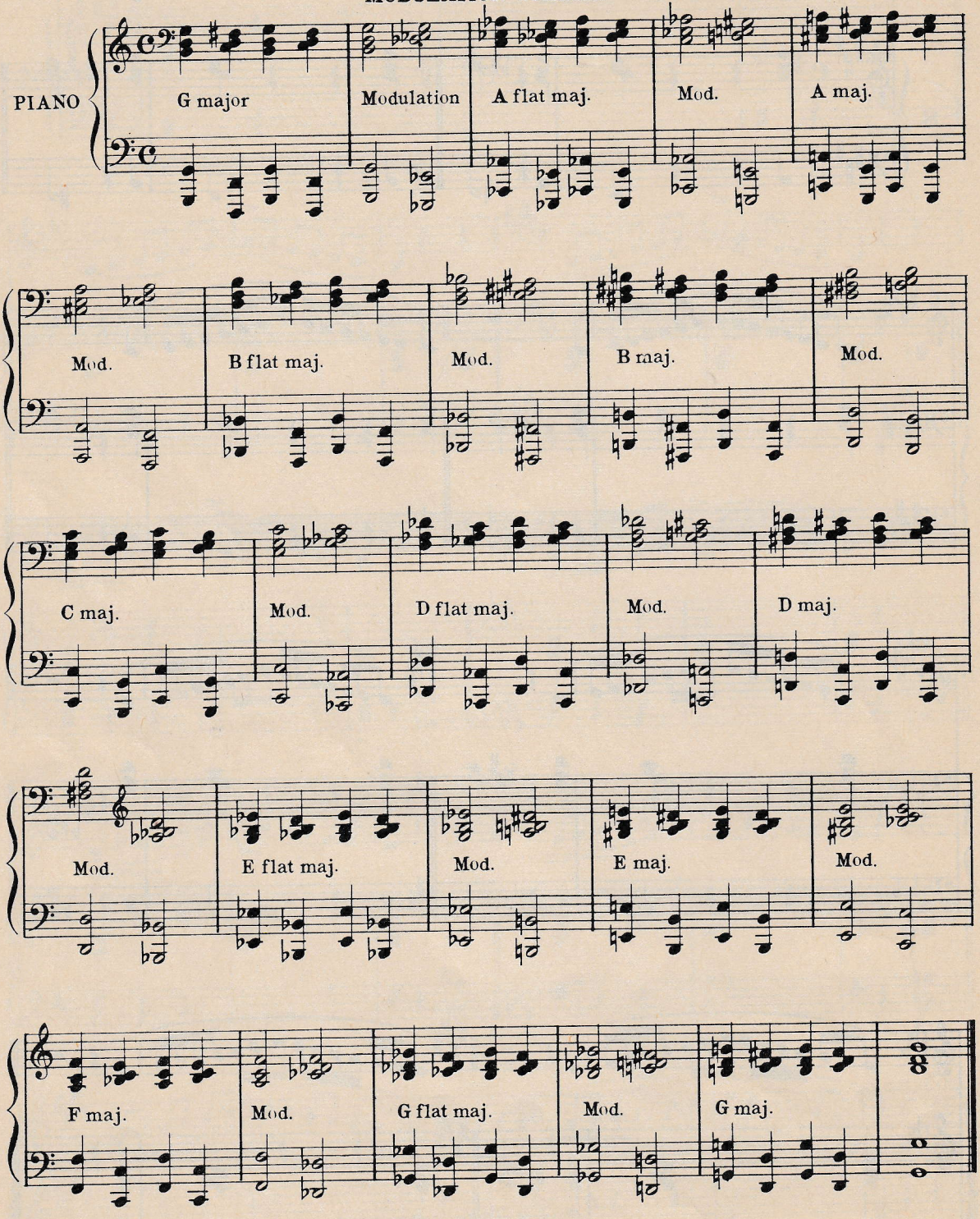
Common chords of all keys, and scheme of chromatic modulation through all the major-keys, from G to G. The pupil should memorize these chords and the chromatic modulation as well, in order to be able to play entire exercises in any key desired or carry various scale or other passages progressively (chromatically) from one key to another, up or down.

MODULATION SCHEME



By playing B flat instead of B natural in G chord, we obtain the chord of G minor, and by playing the third of each *tonic triad (first chord in each key) a half step lower, a series of modulations through minor keys is produced.*

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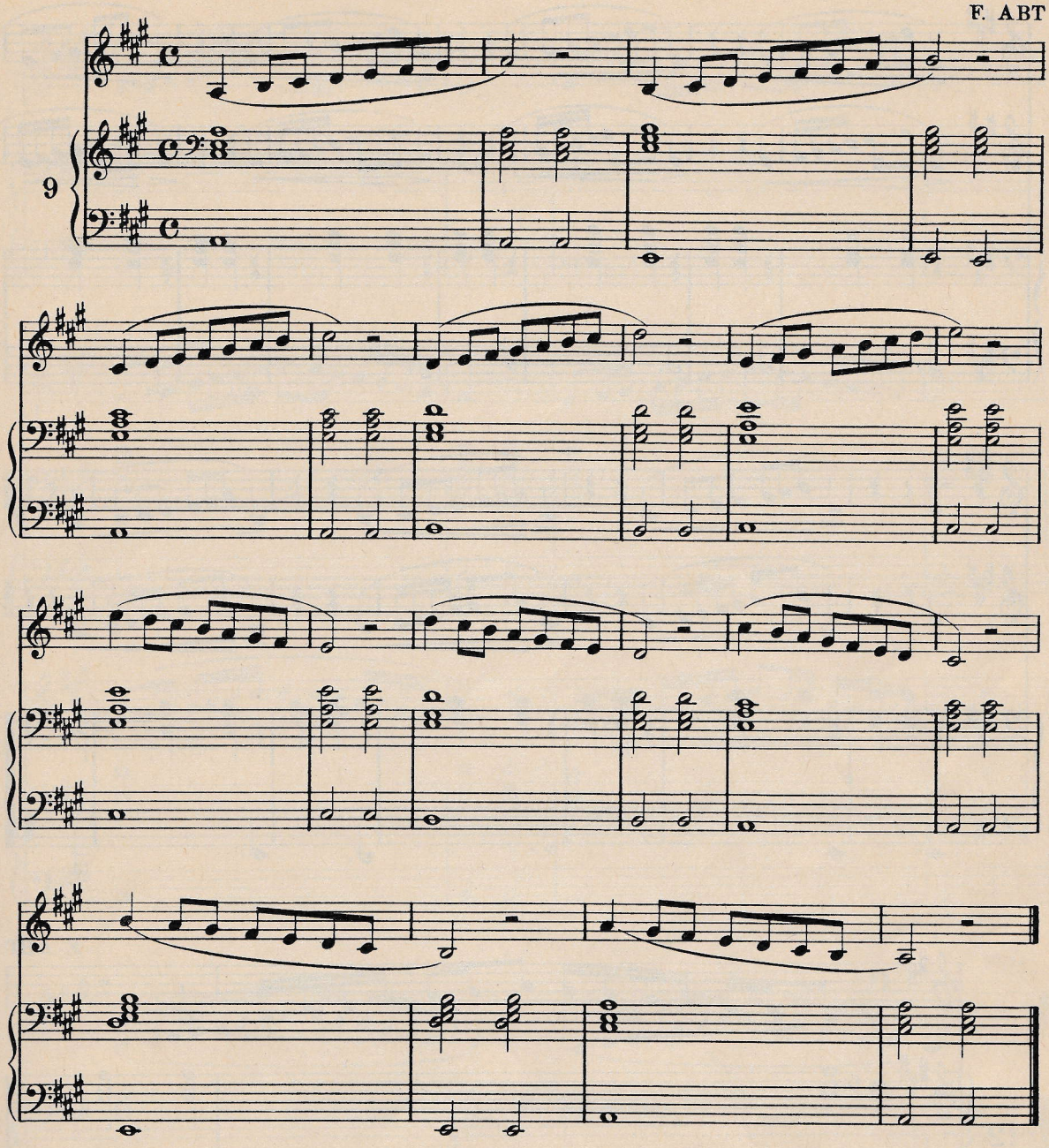

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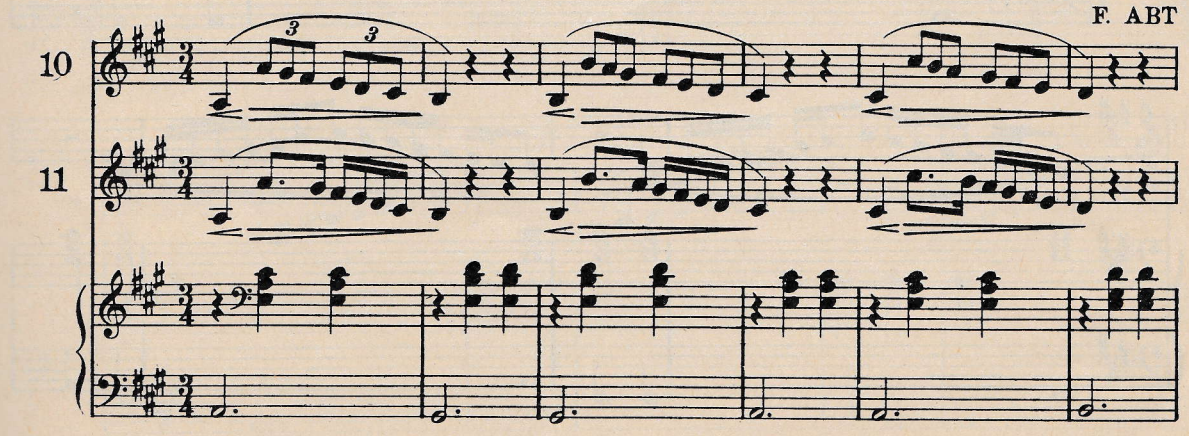

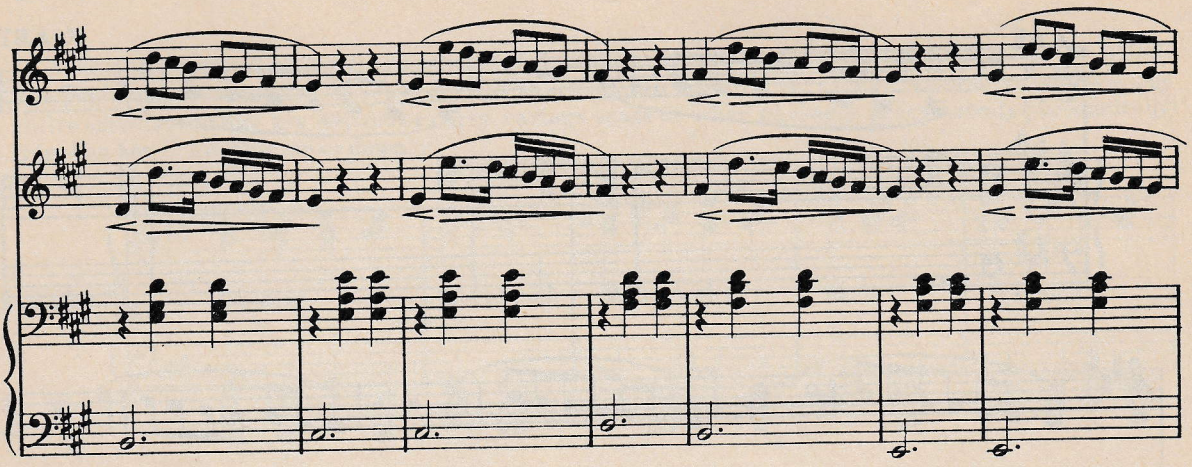

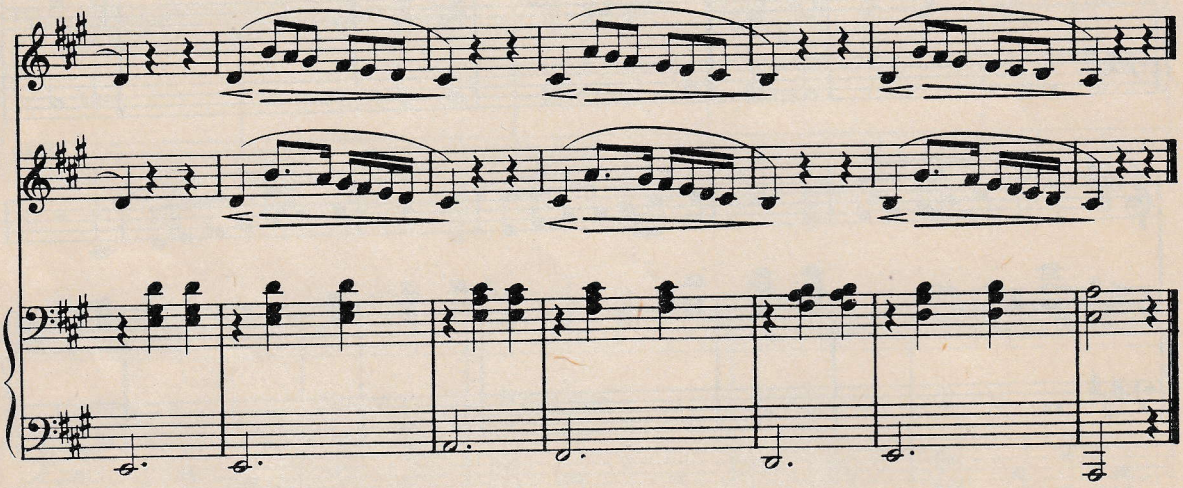

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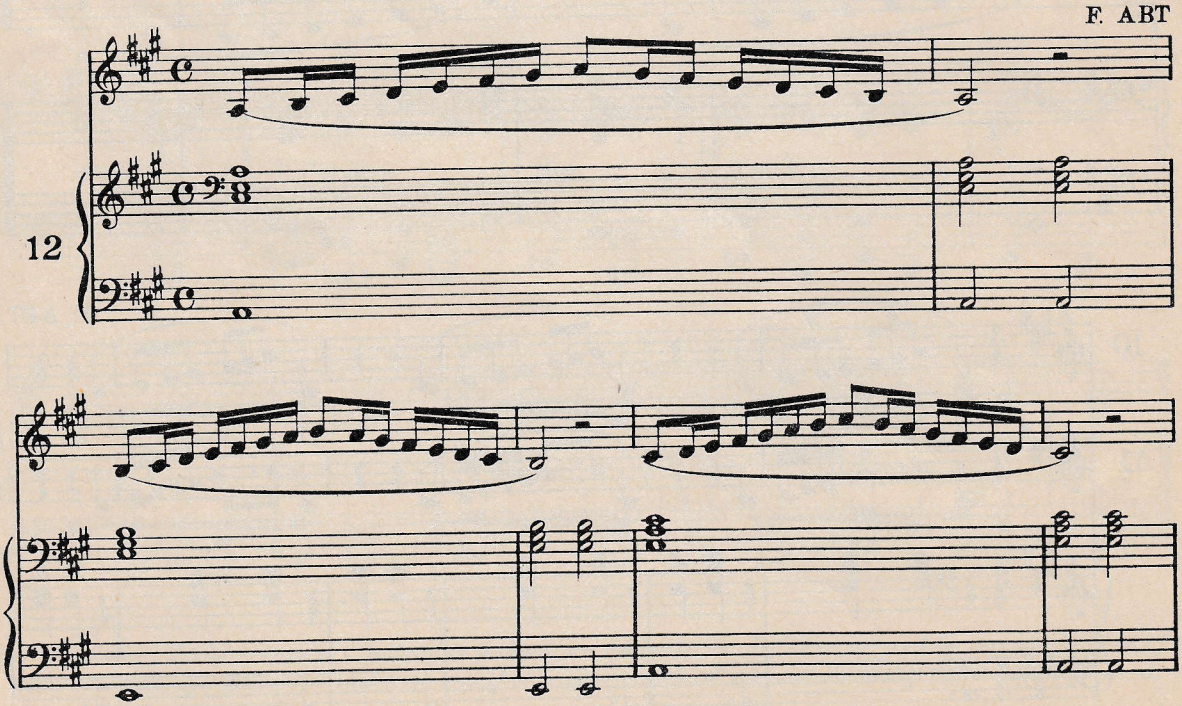

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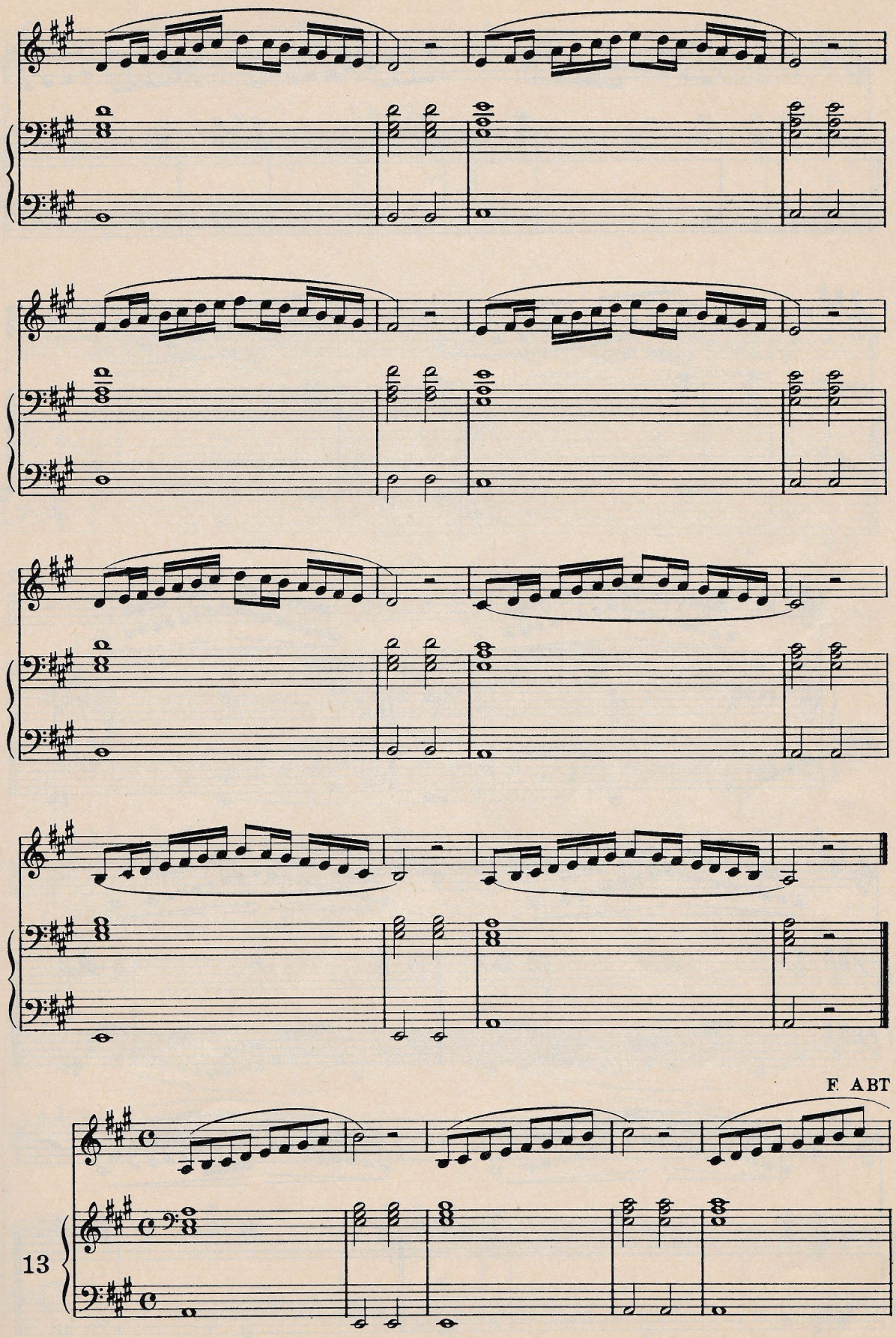
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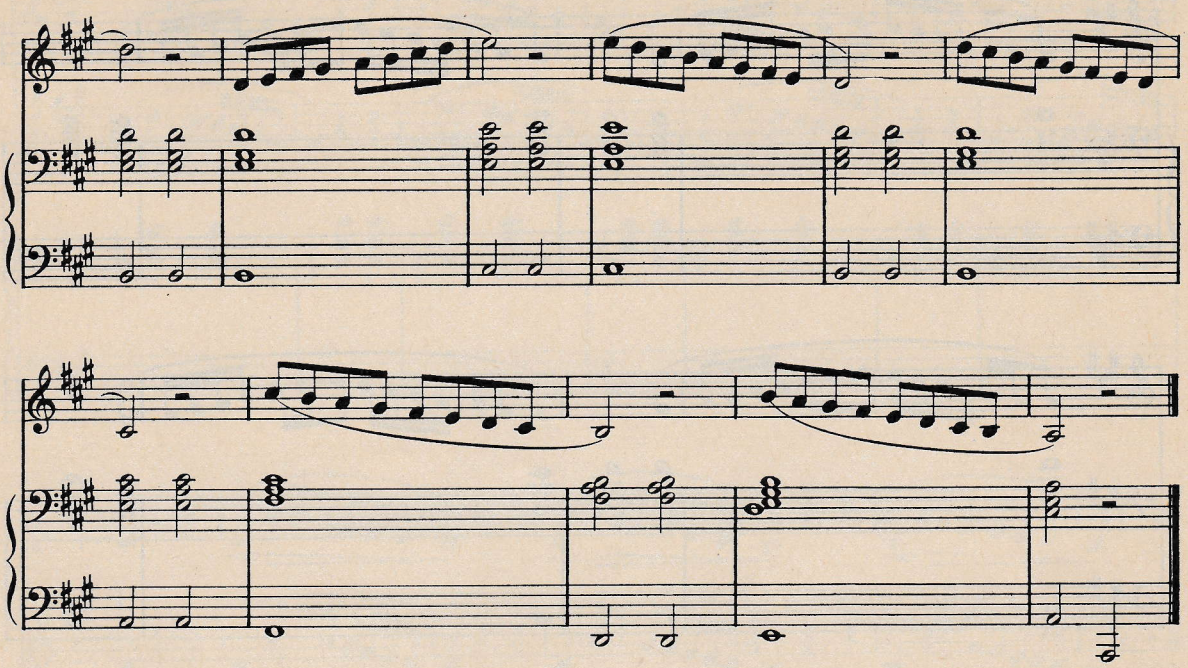

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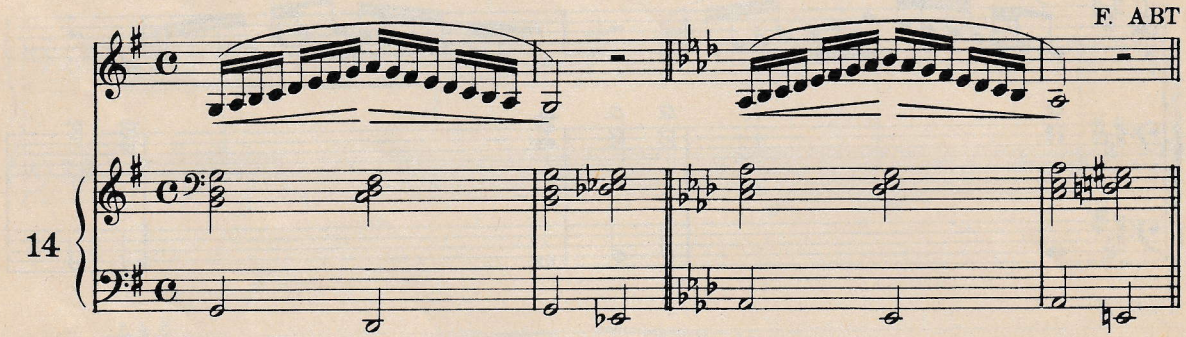

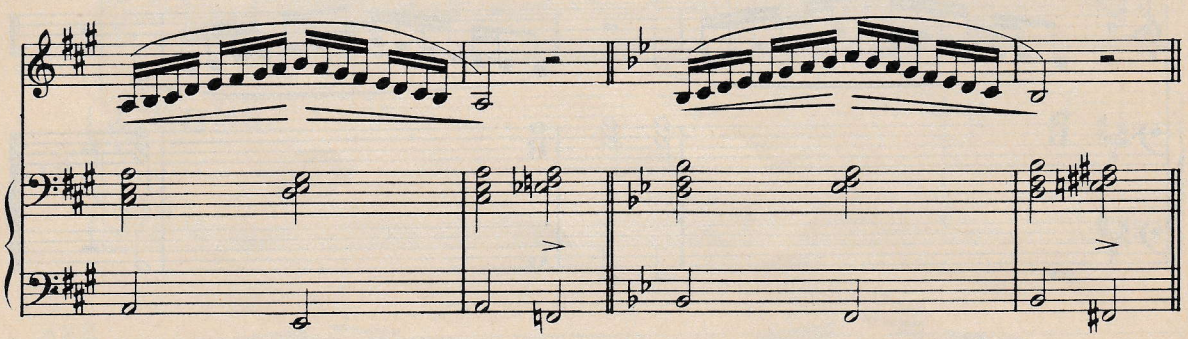

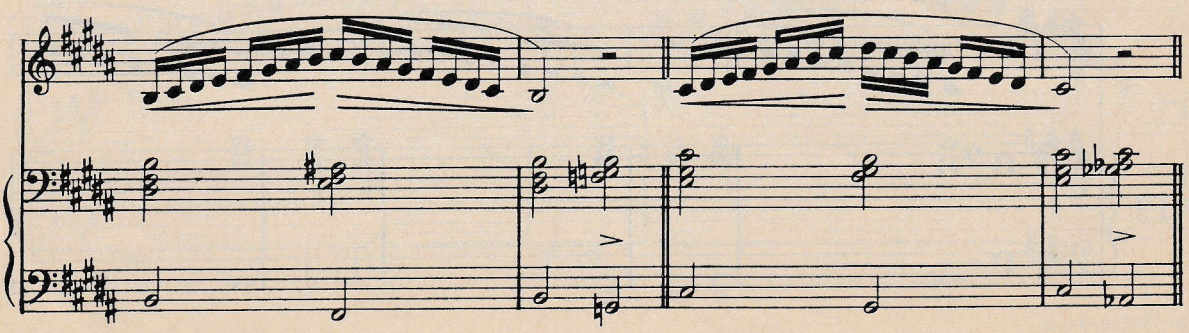

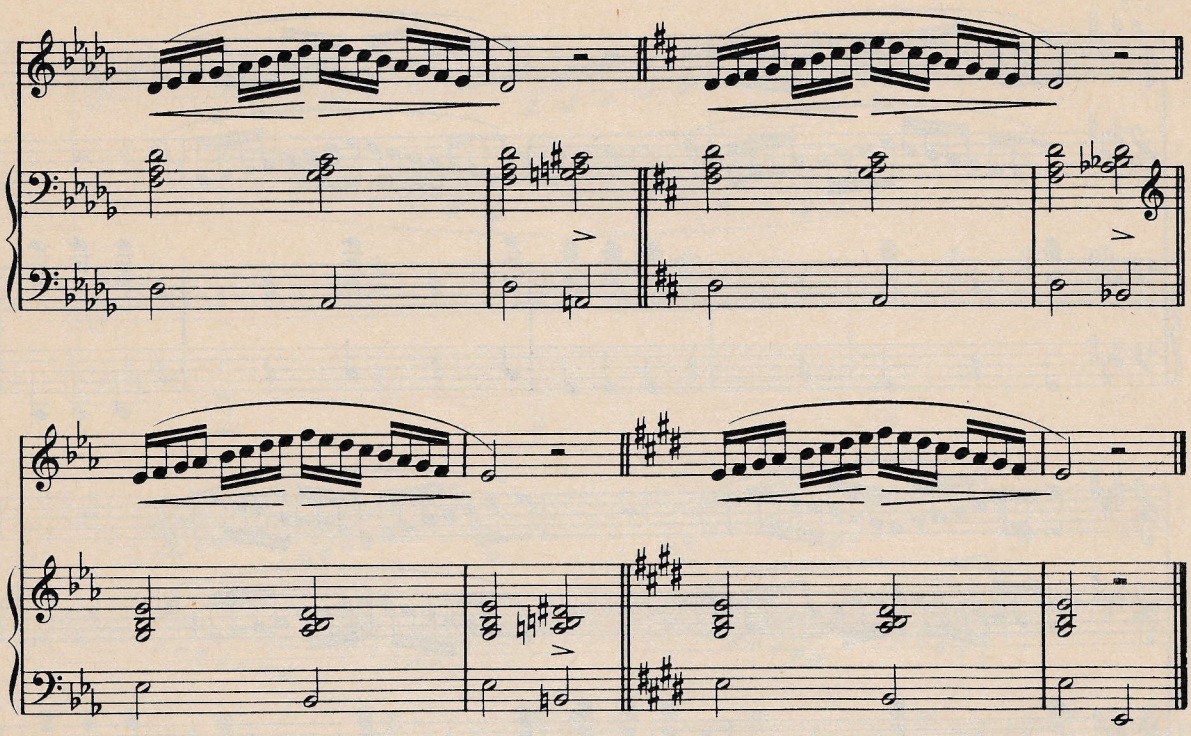

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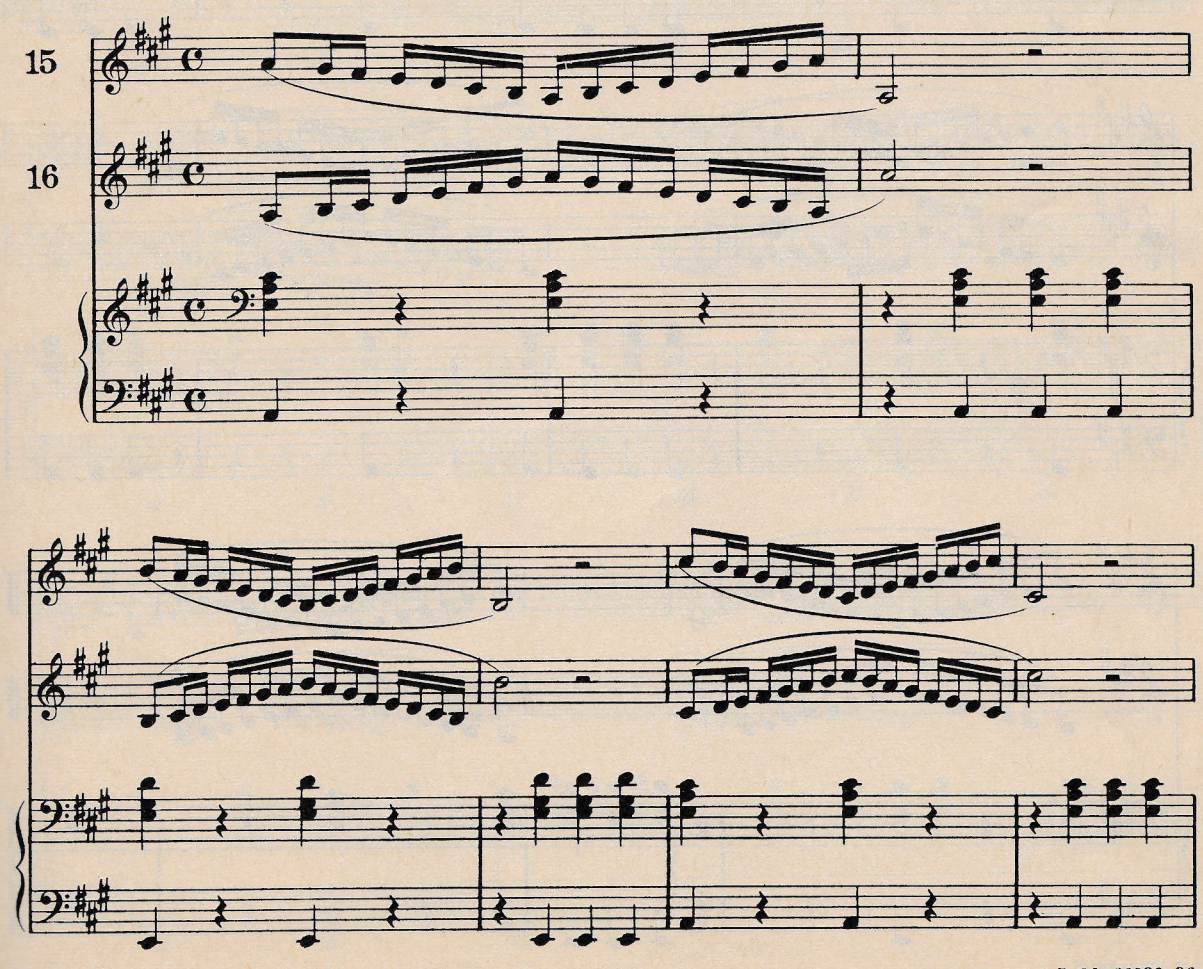

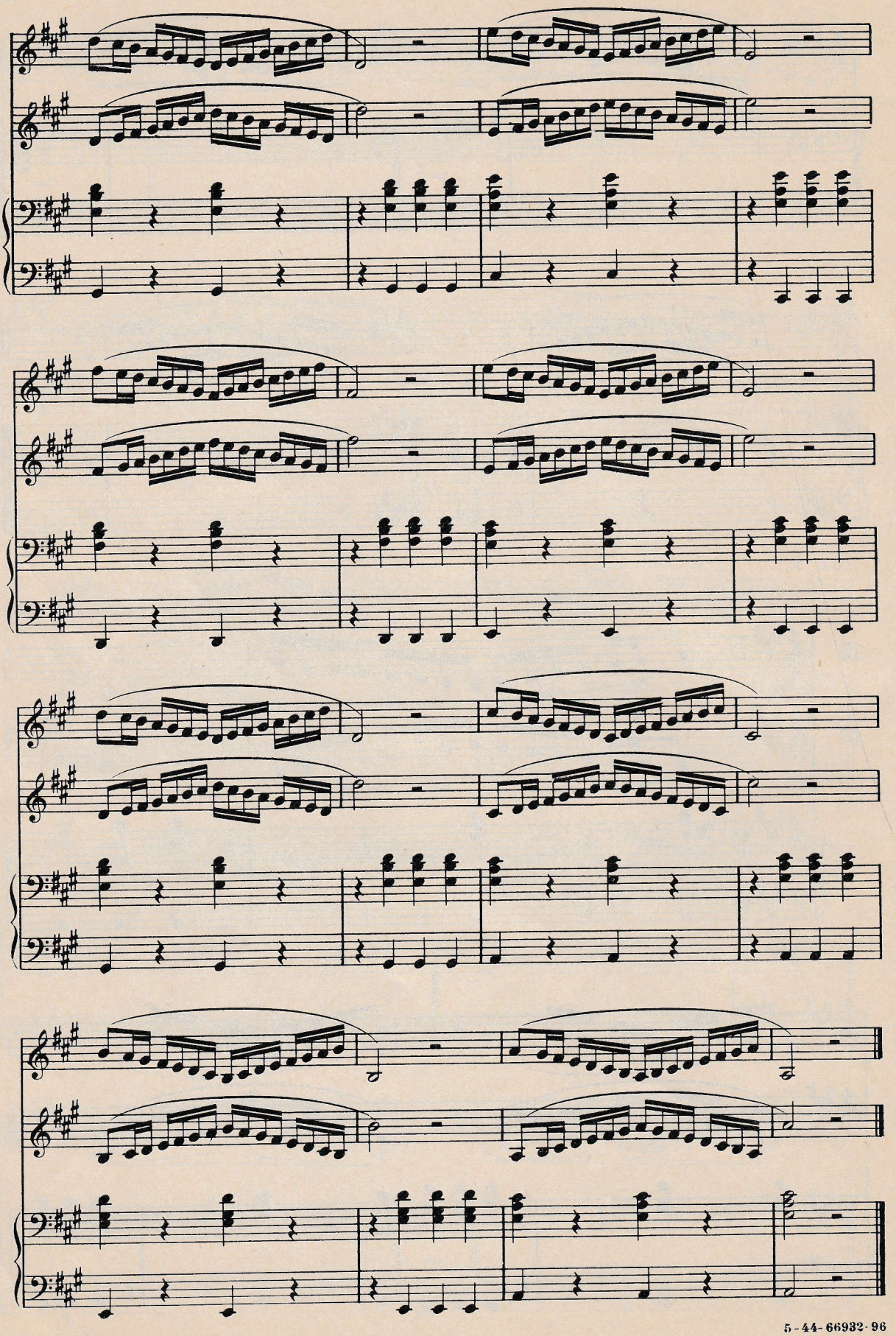

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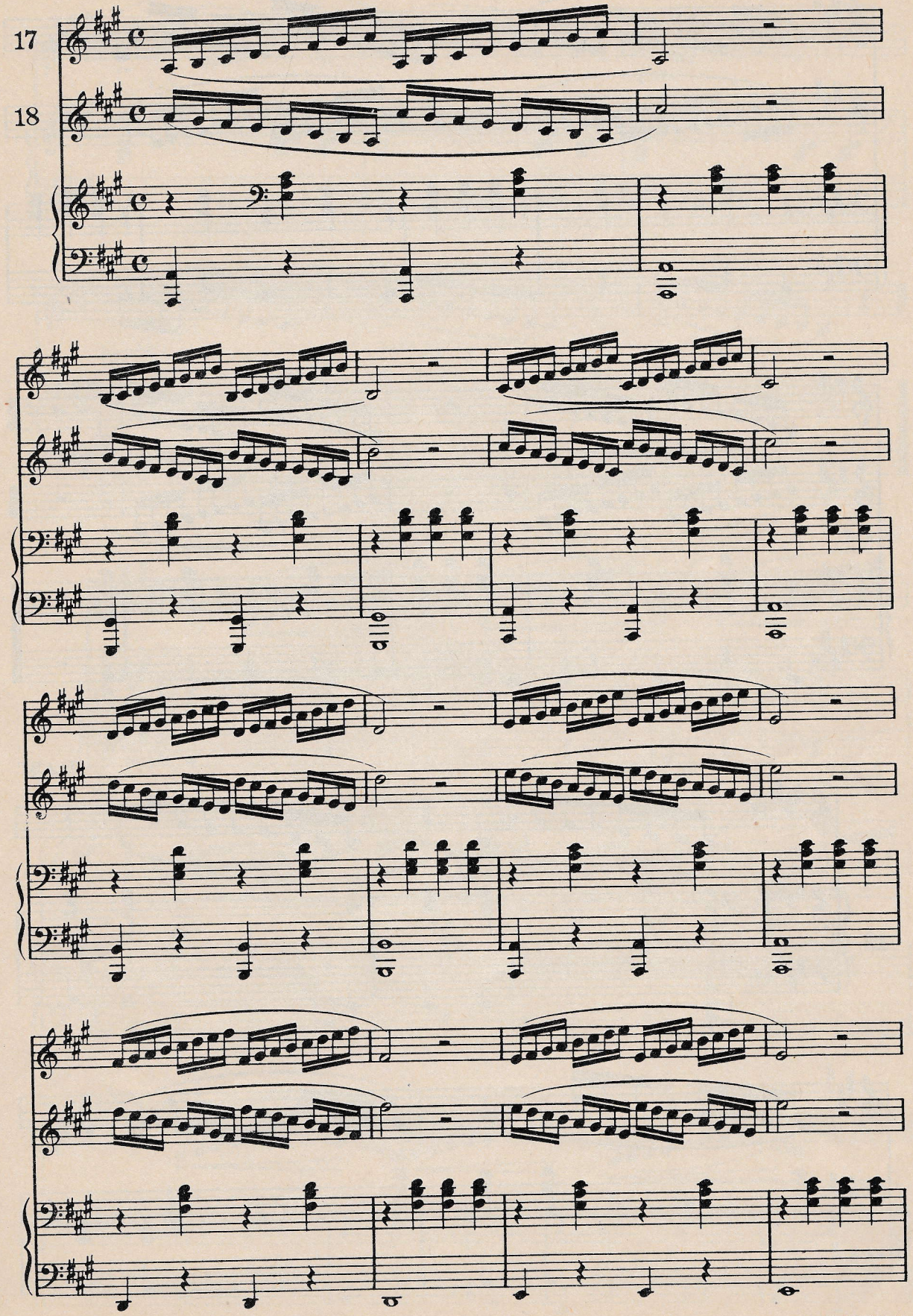

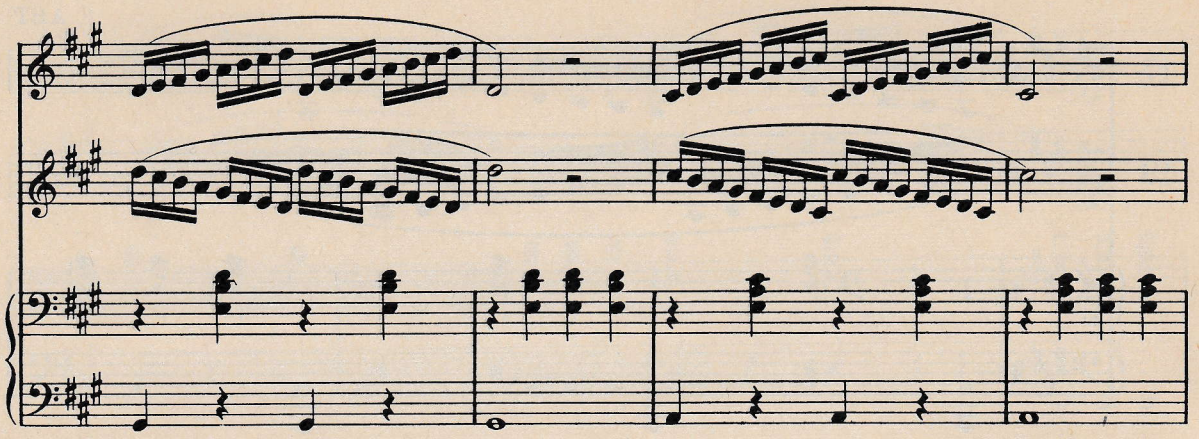

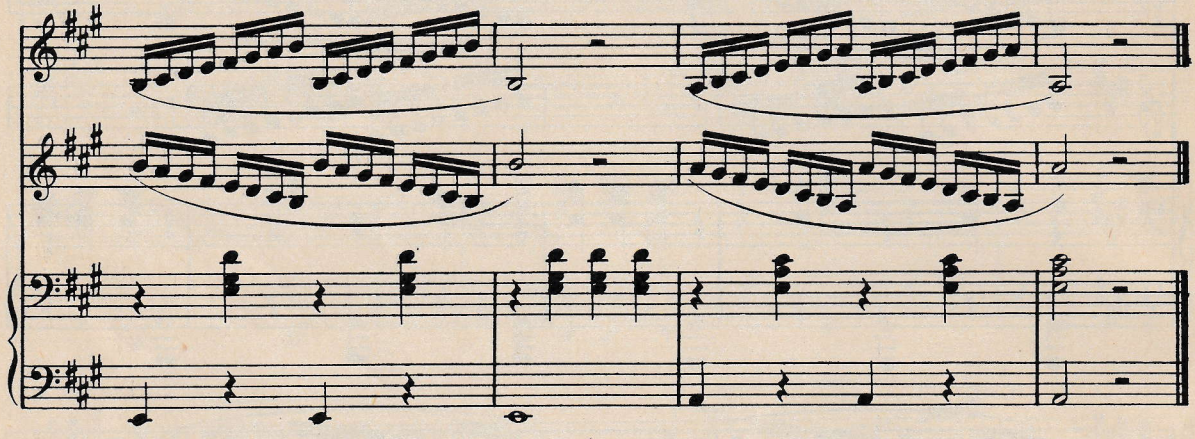

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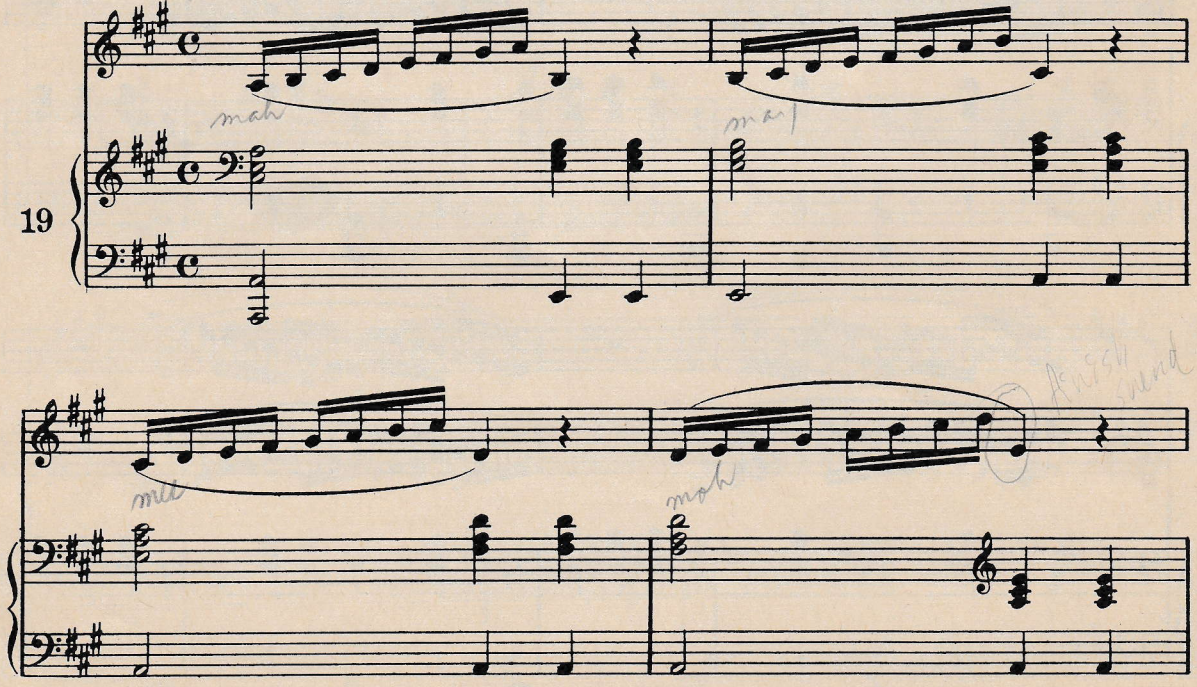

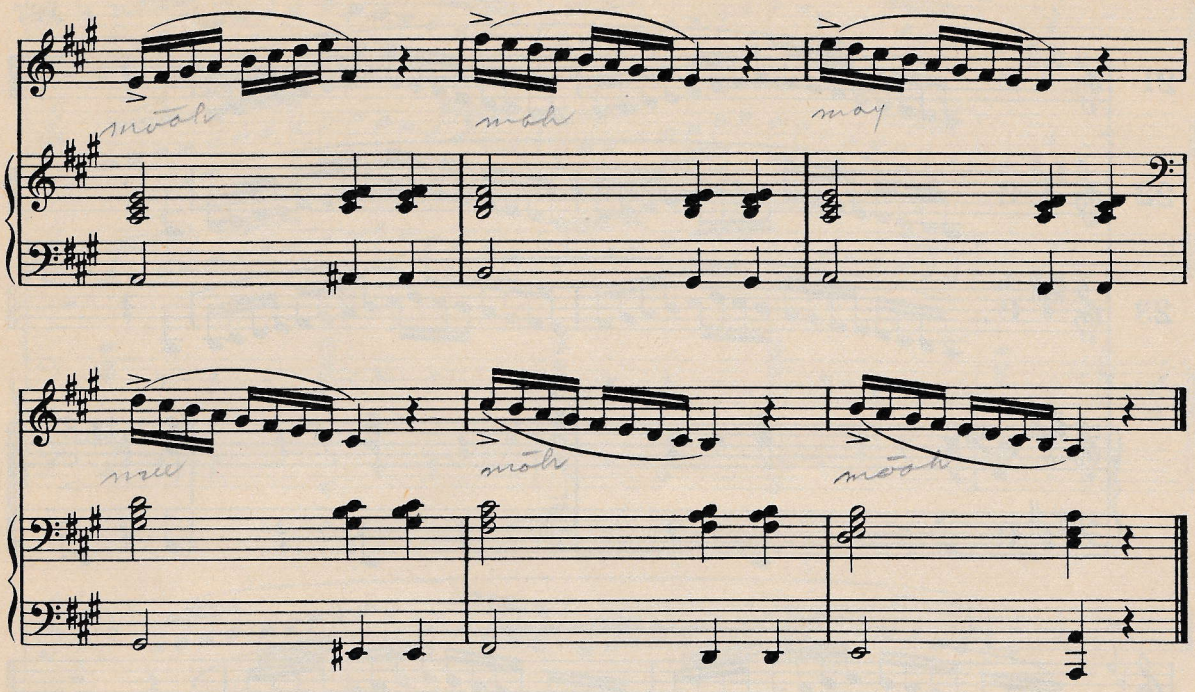

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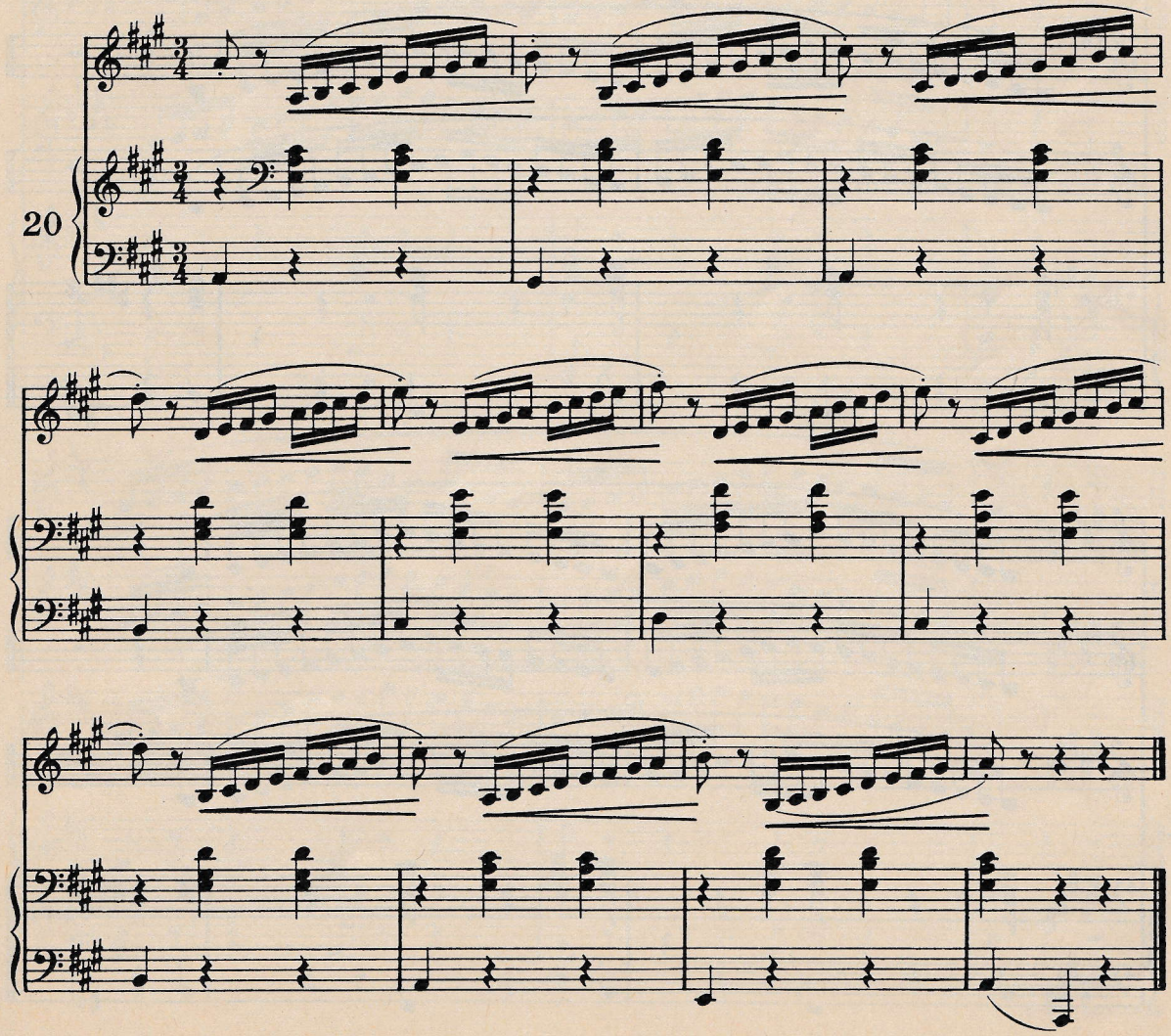

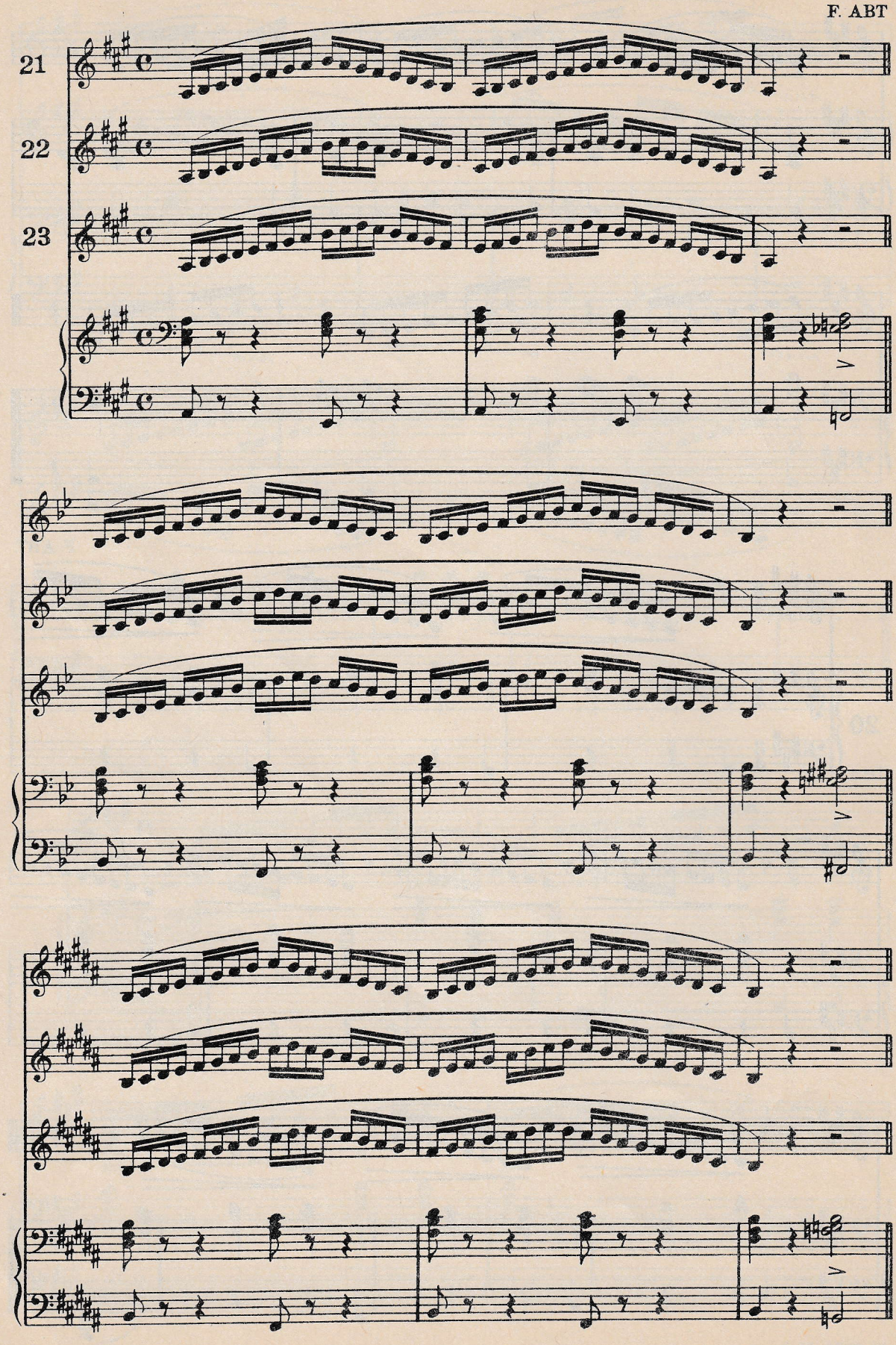
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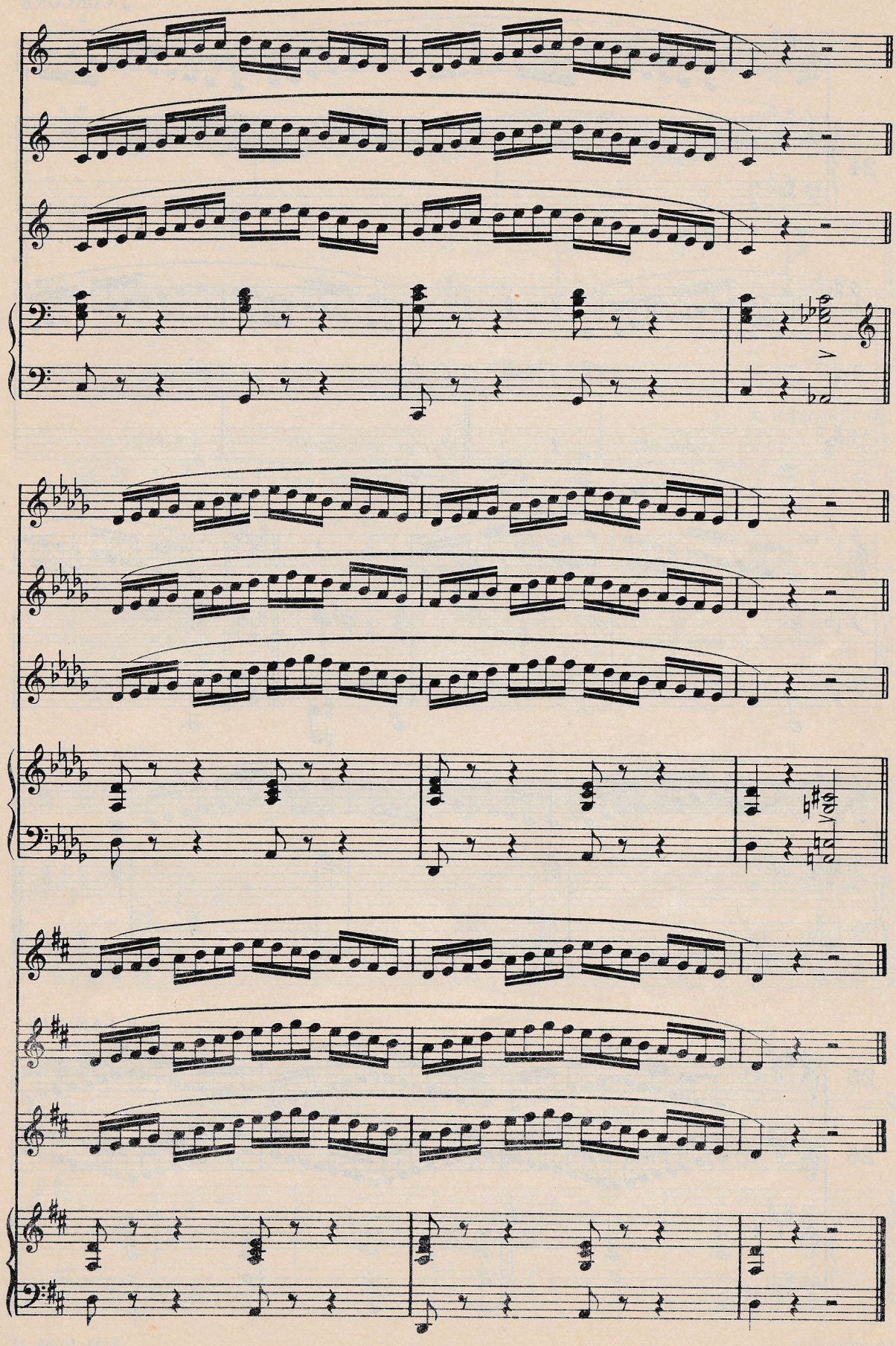

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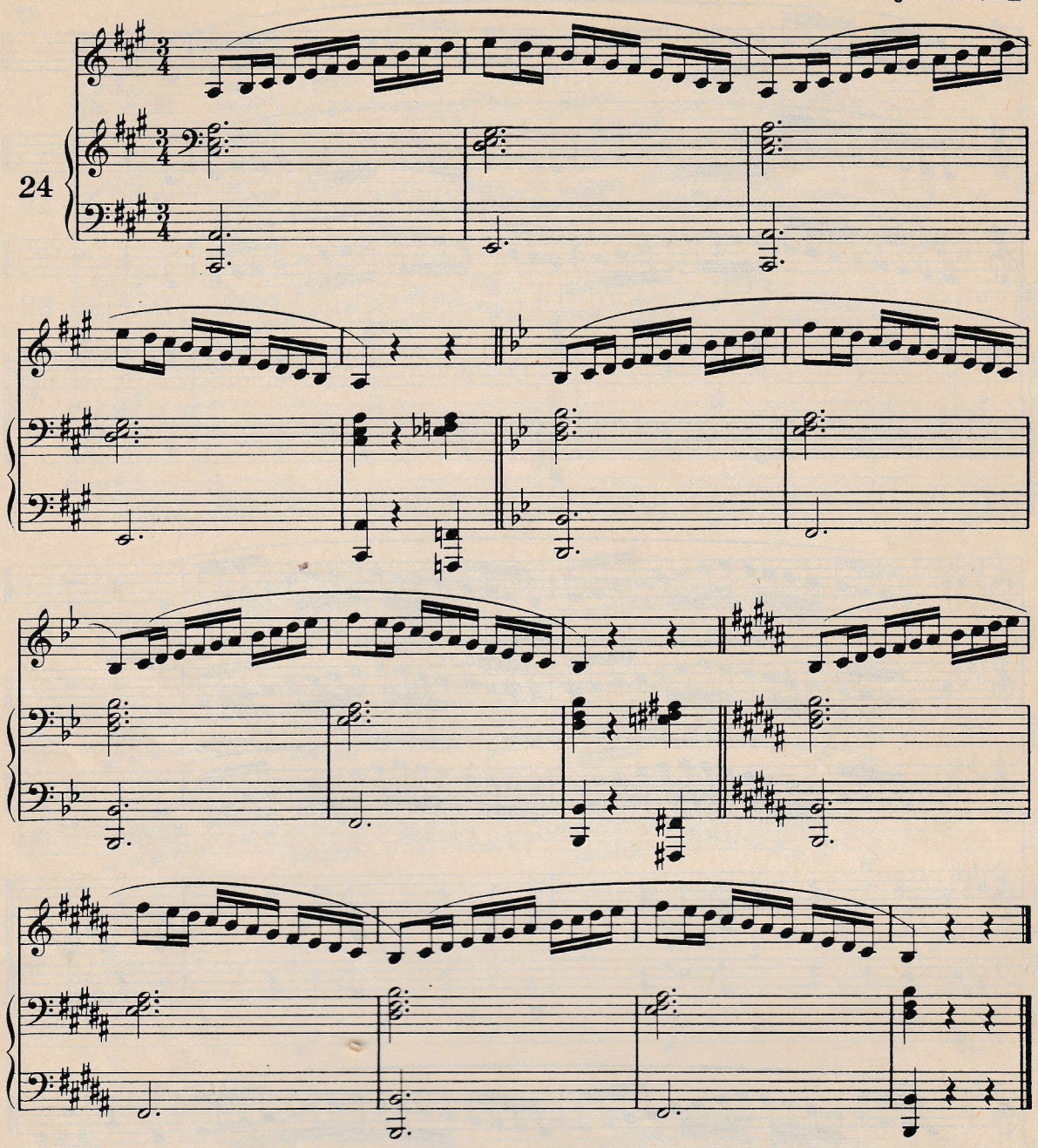
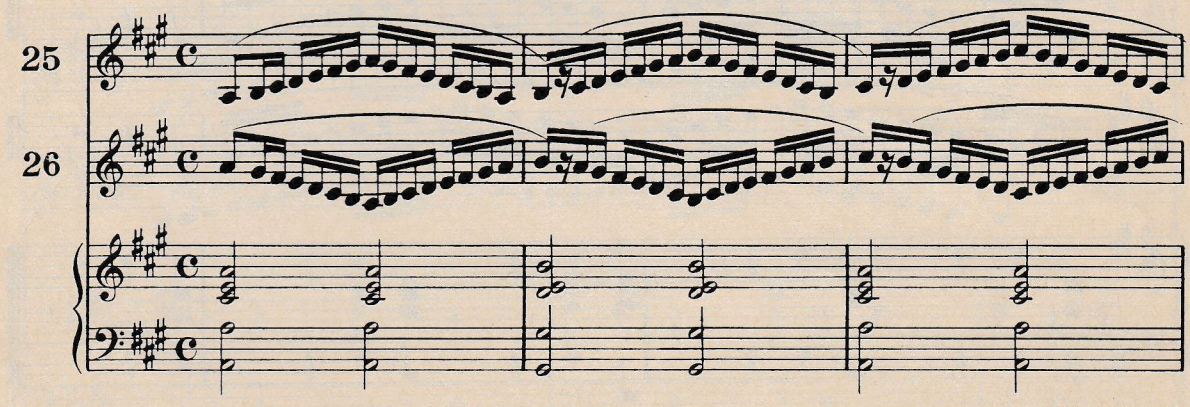


G. B. LAMPERTI



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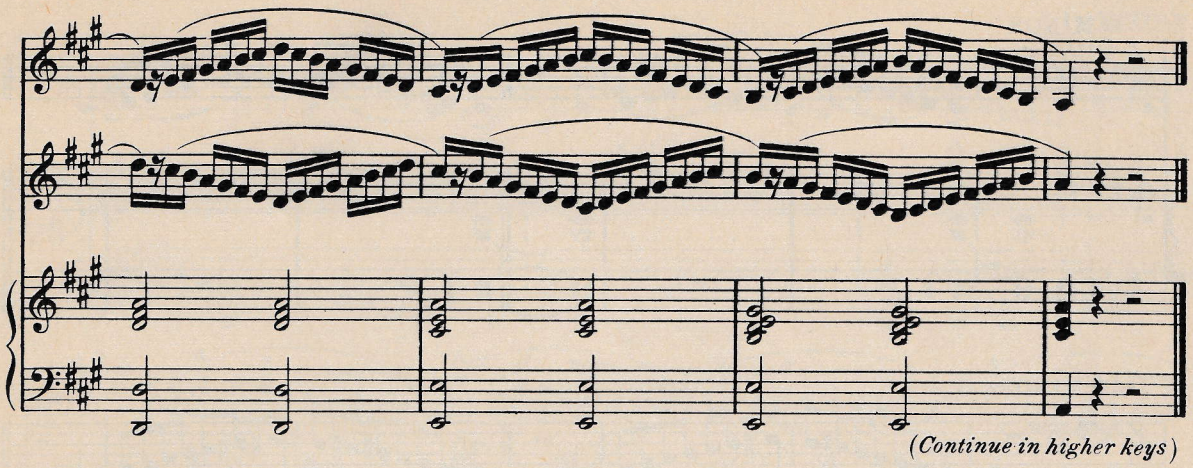
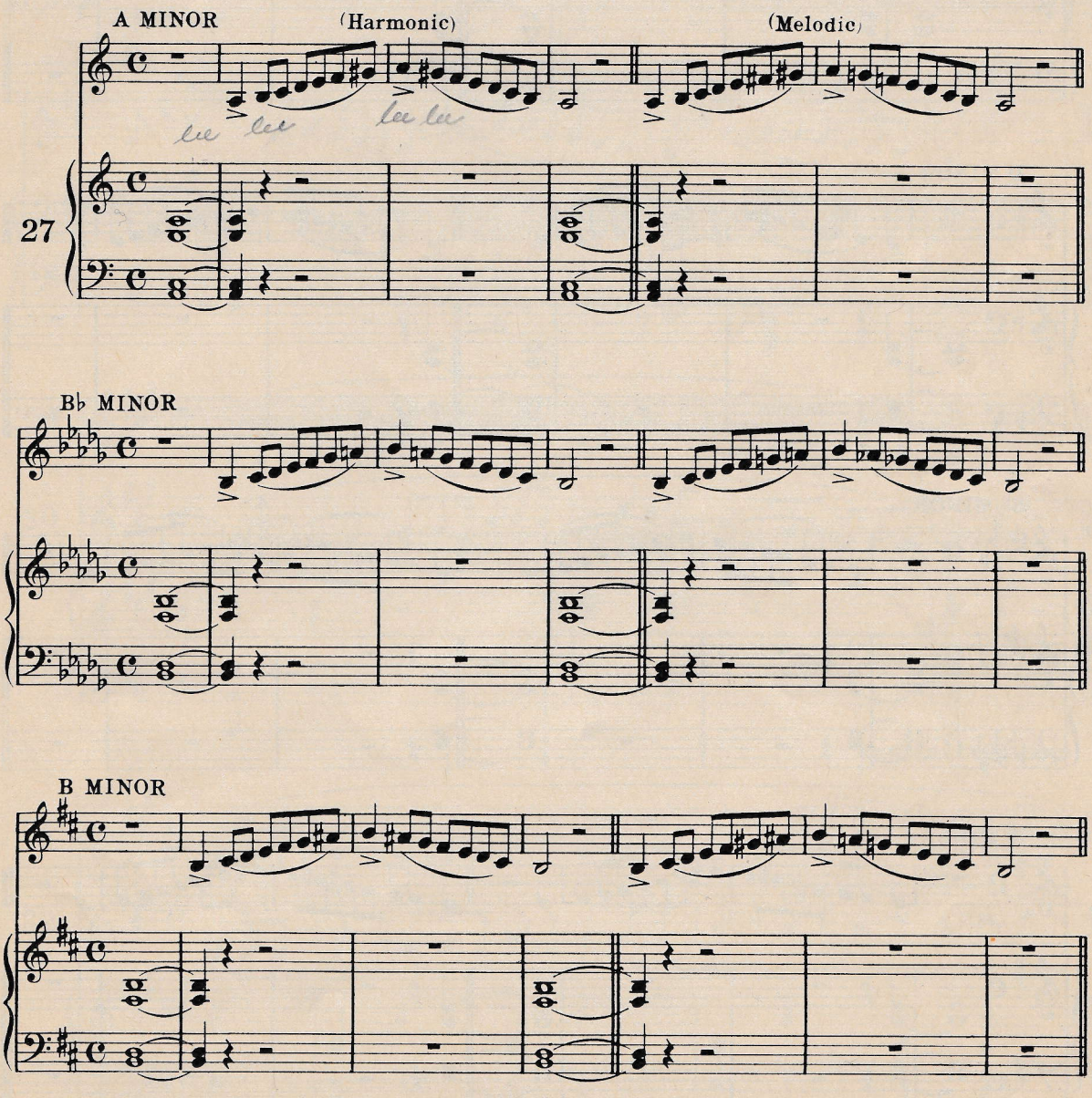
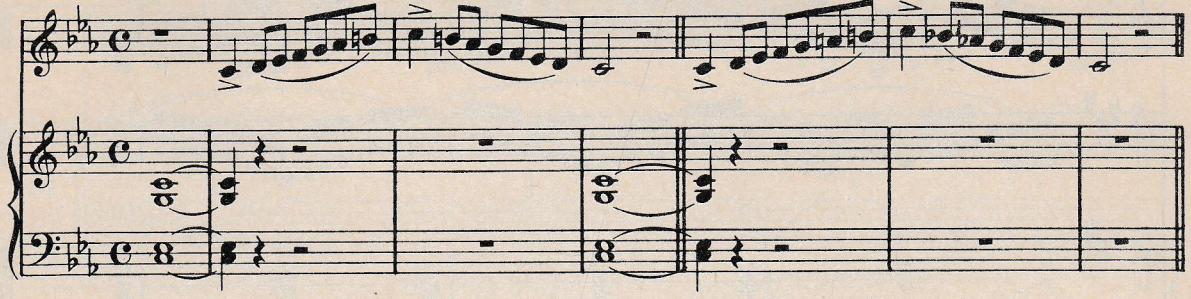


MINOR SCALES

A. RANDEGGER



C MINOR



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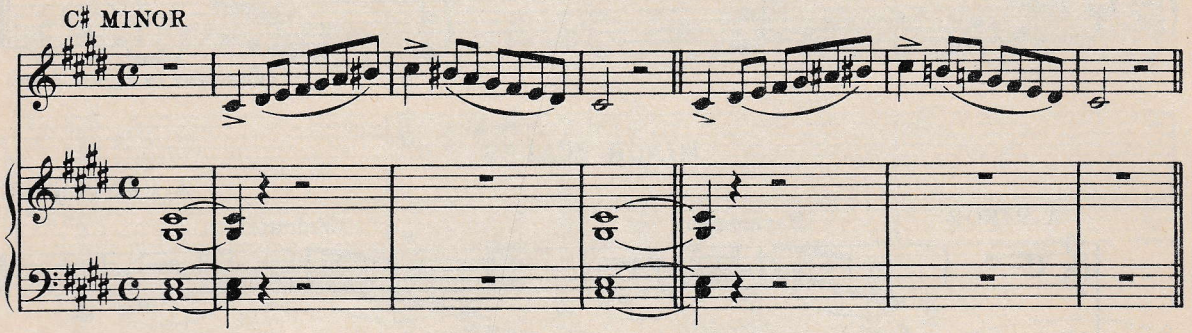
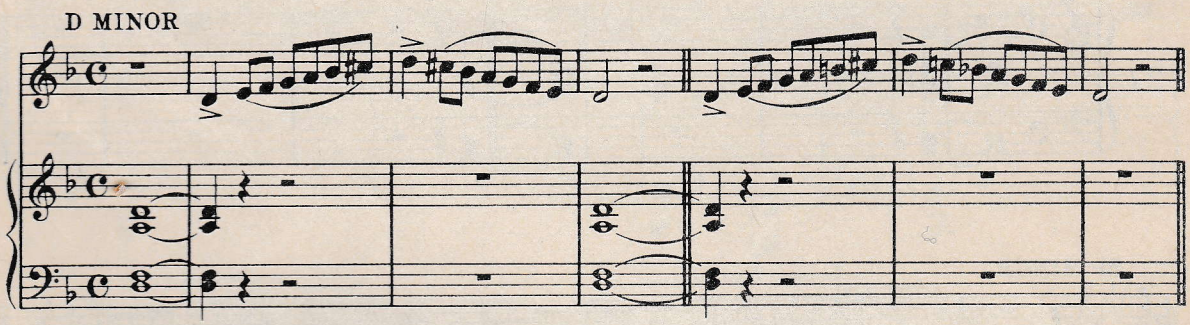


D MINOR



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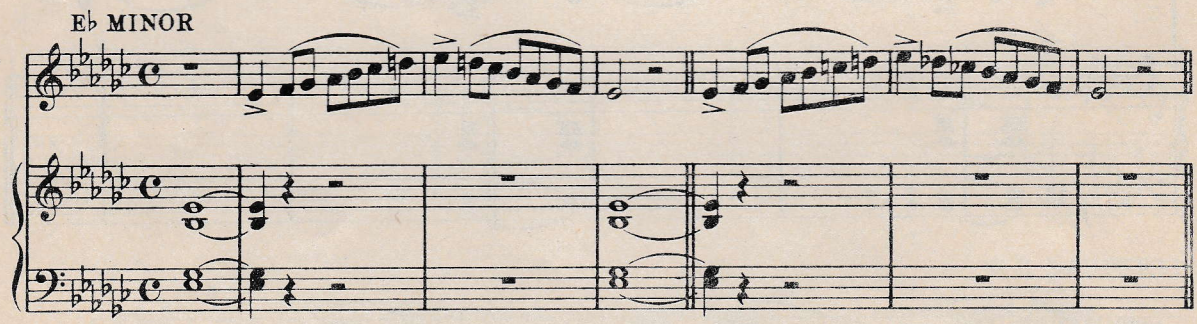

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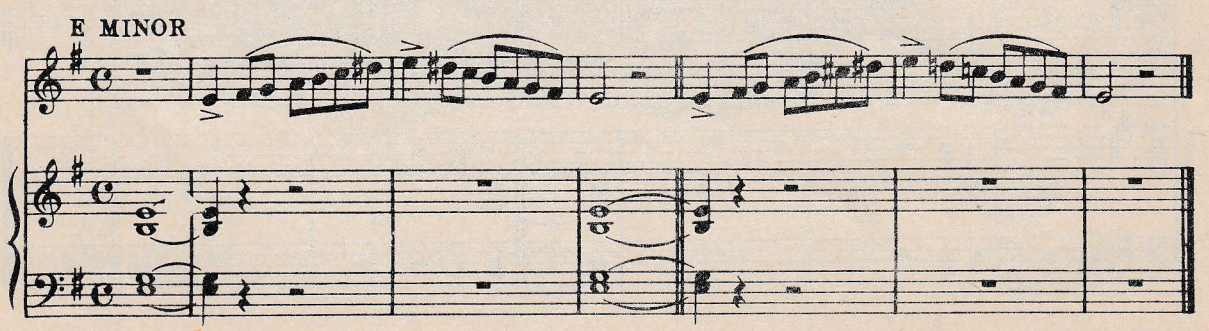
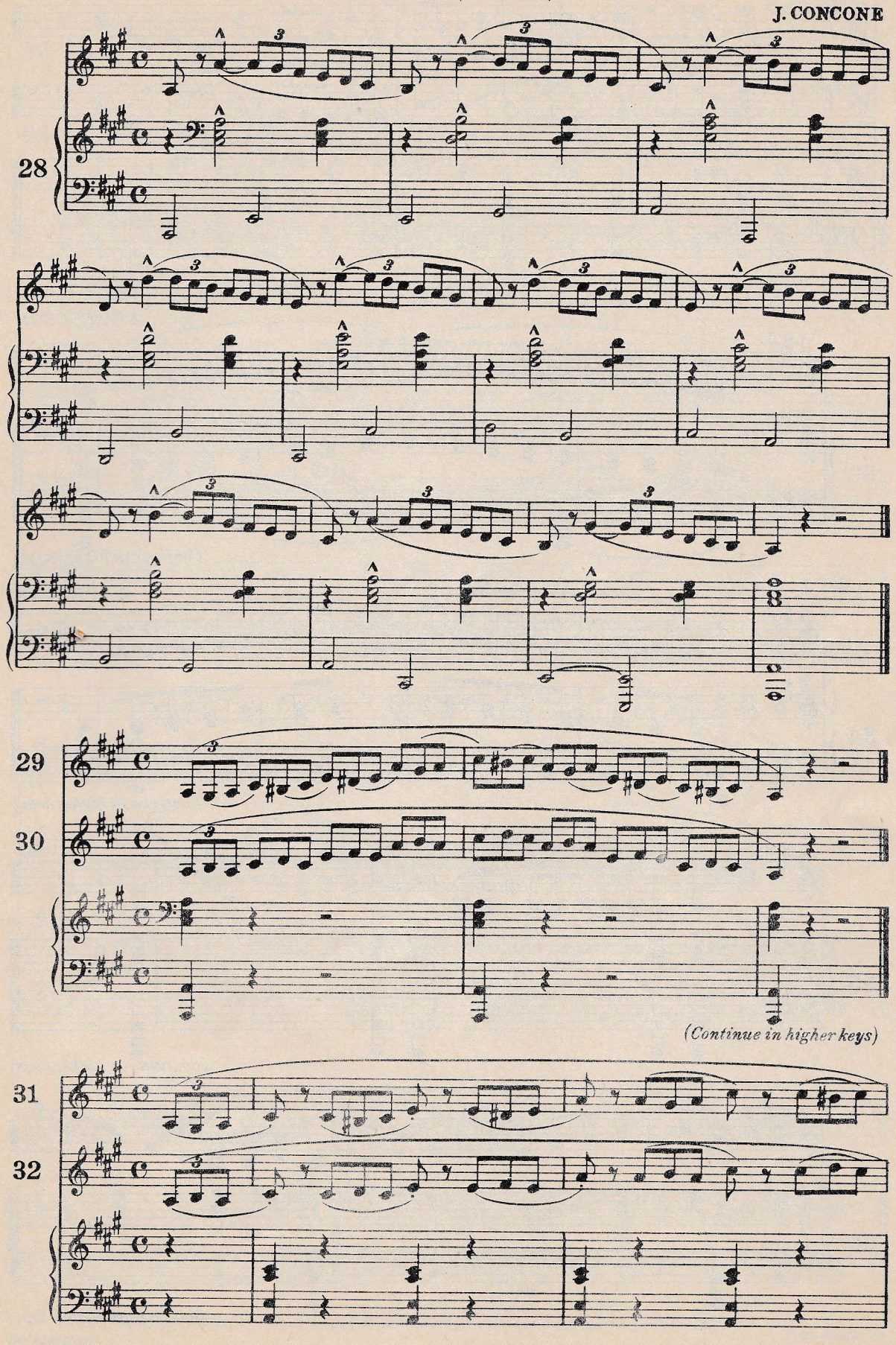


5-44-66932-96

J. CONCONE



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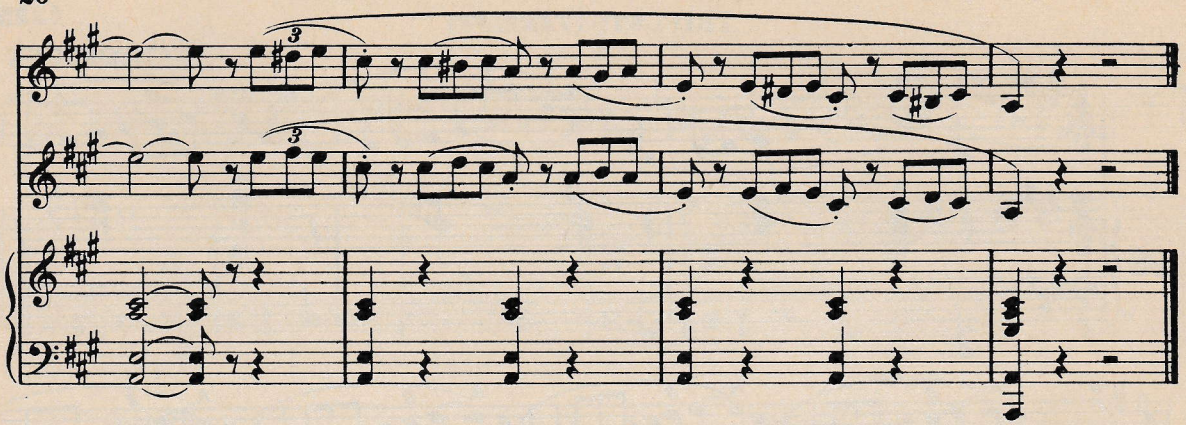
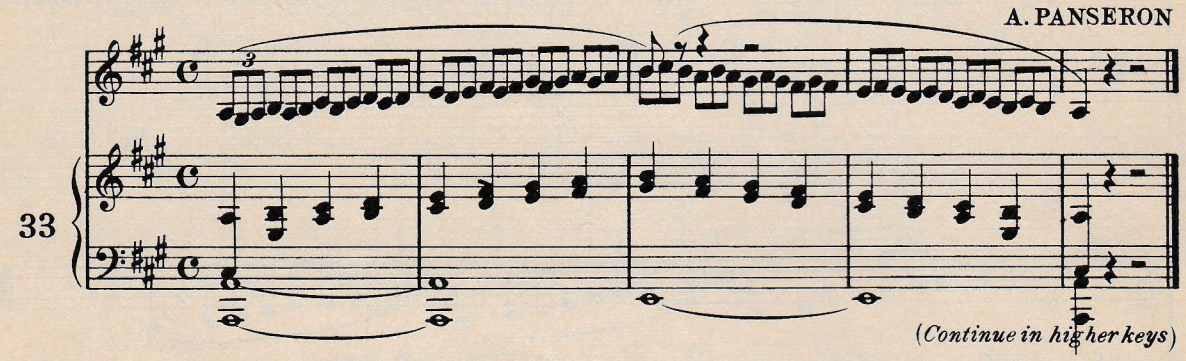


A. PANSERON

33



(Continue in higher keys)

J. CONCONE

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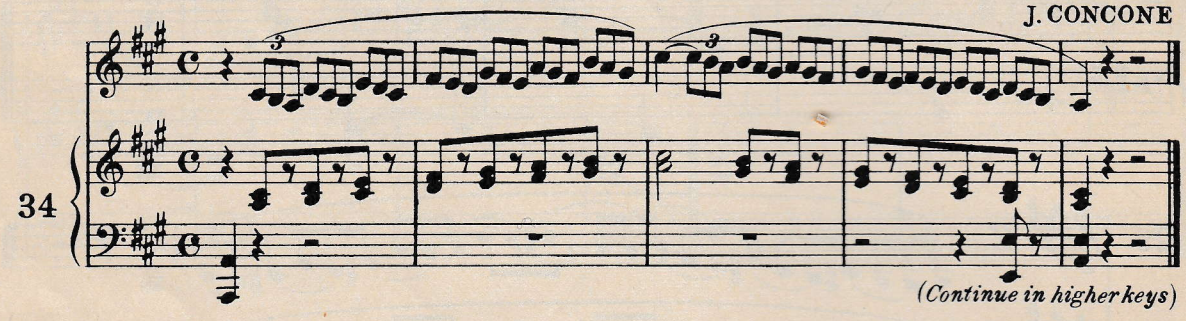

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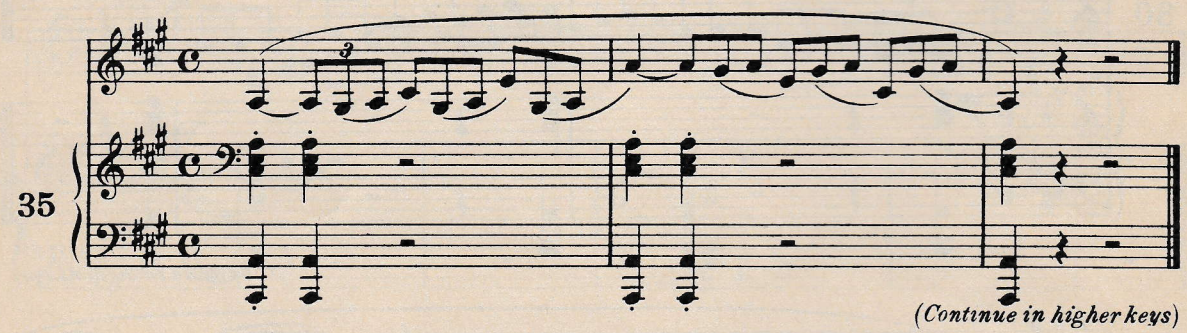

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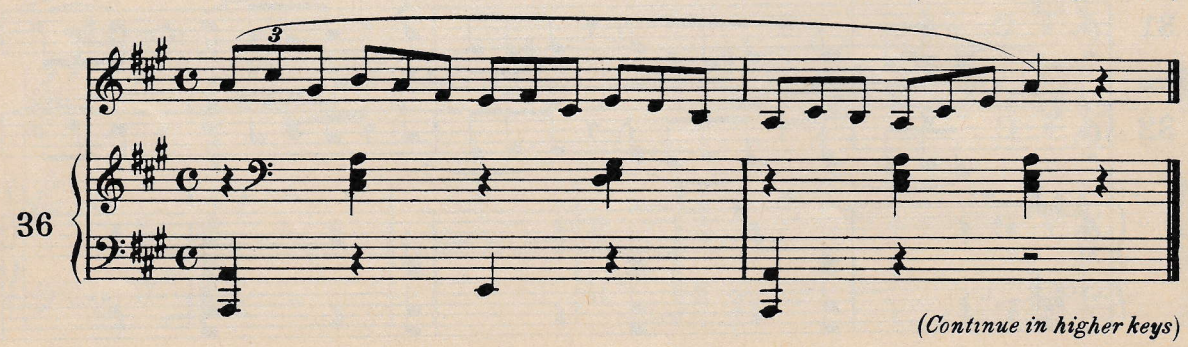

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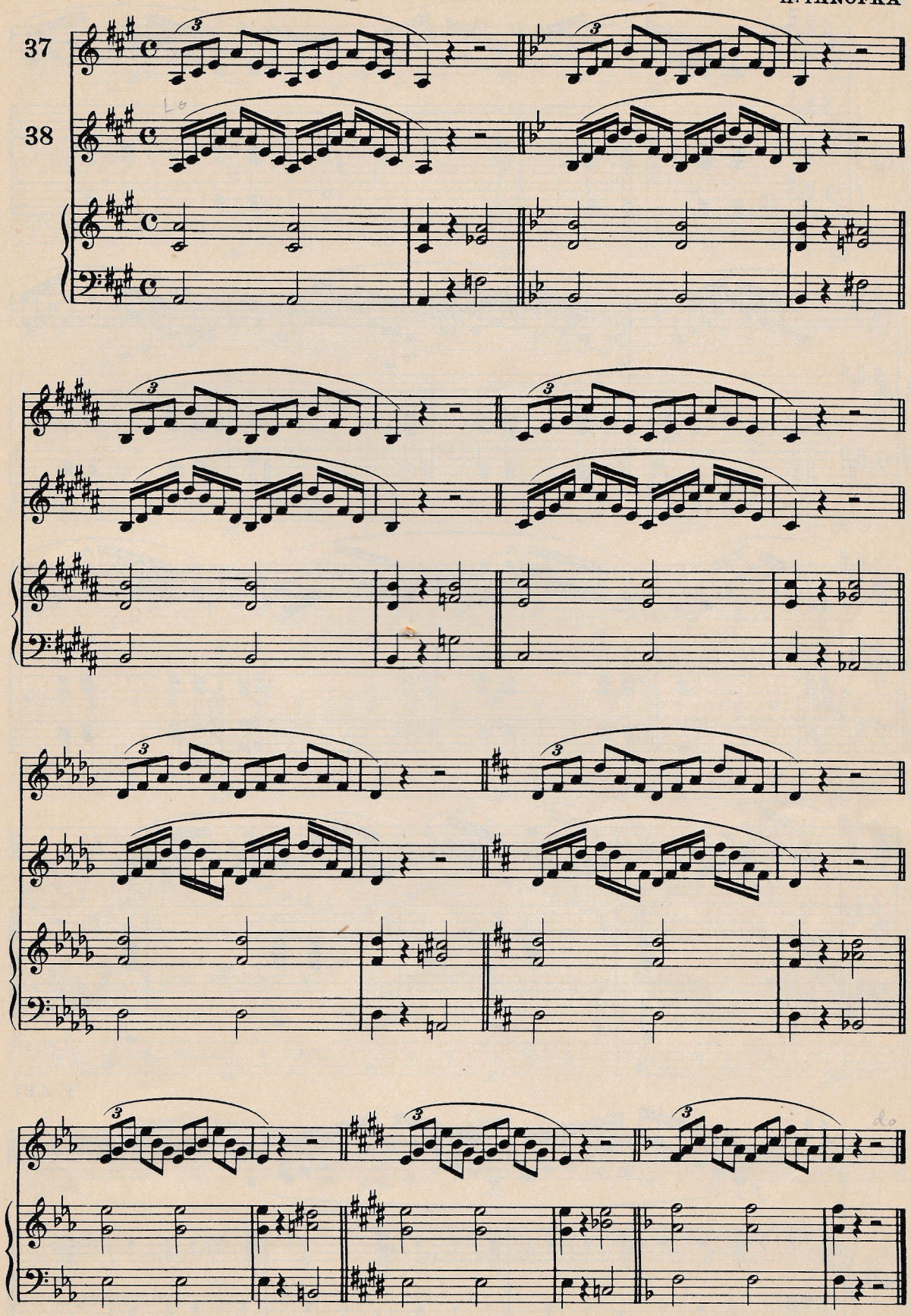
5-44-66932-96

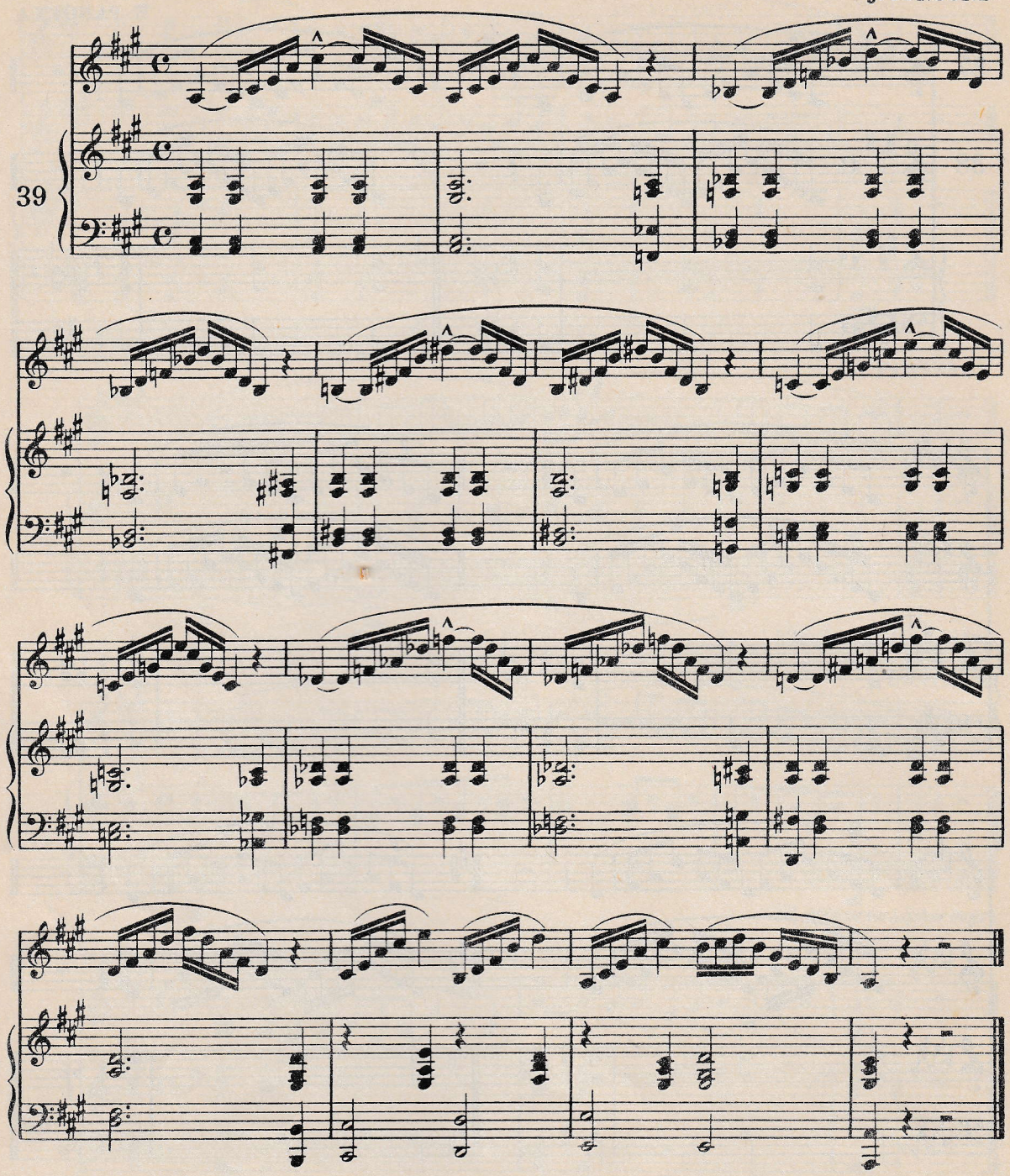
H. PANOFKA



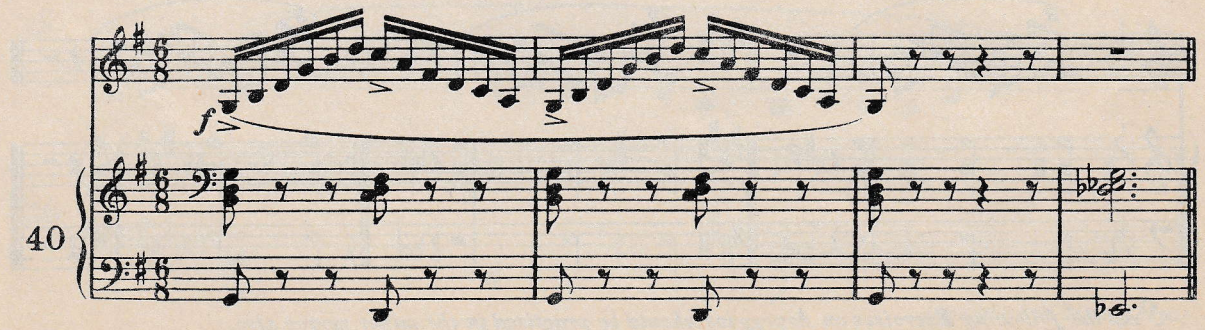
*) *All the following Exercises on Arpeggios should be practised in the minor modes also.*

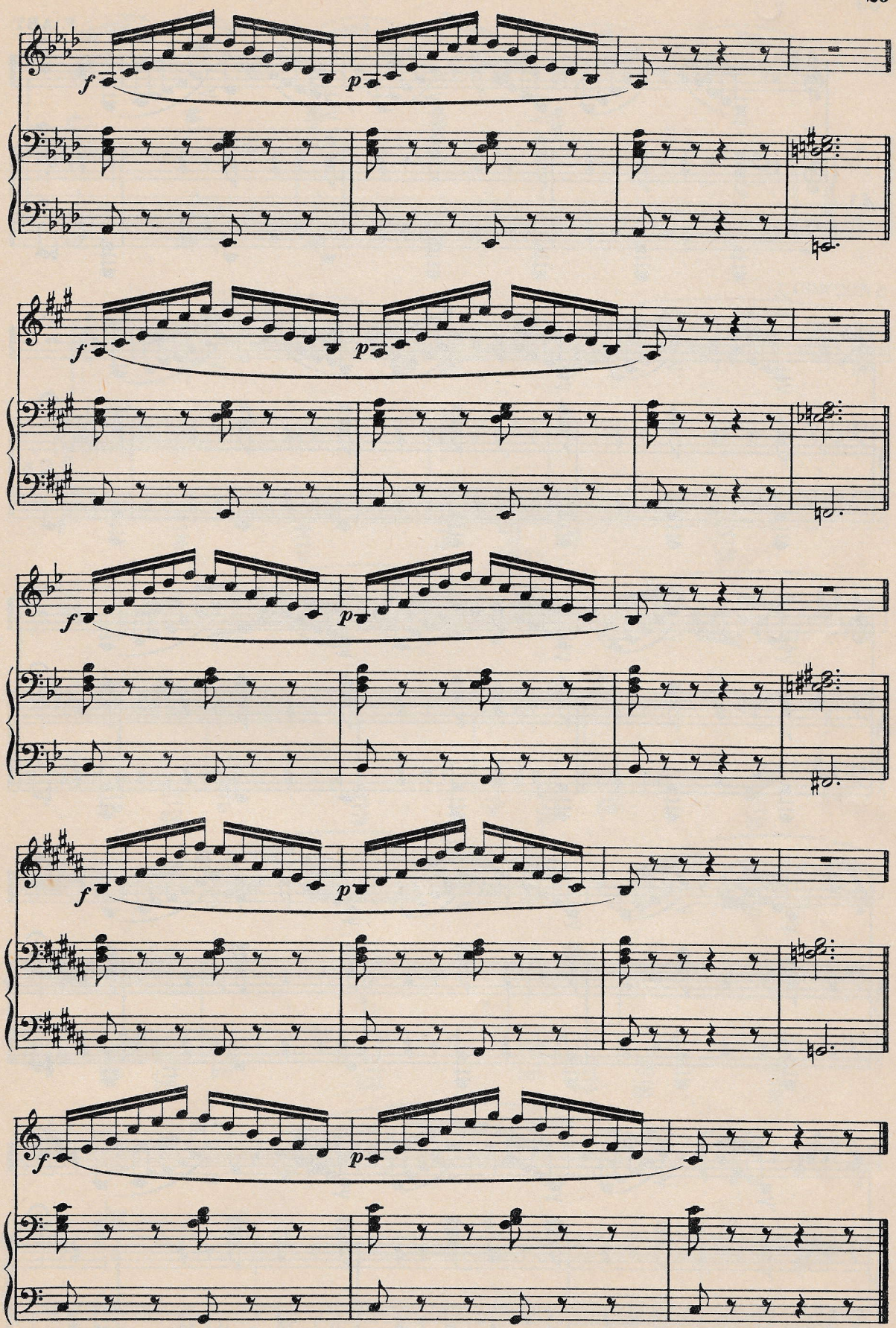
5-44-66932-90

J. CONCONE



F. ABT

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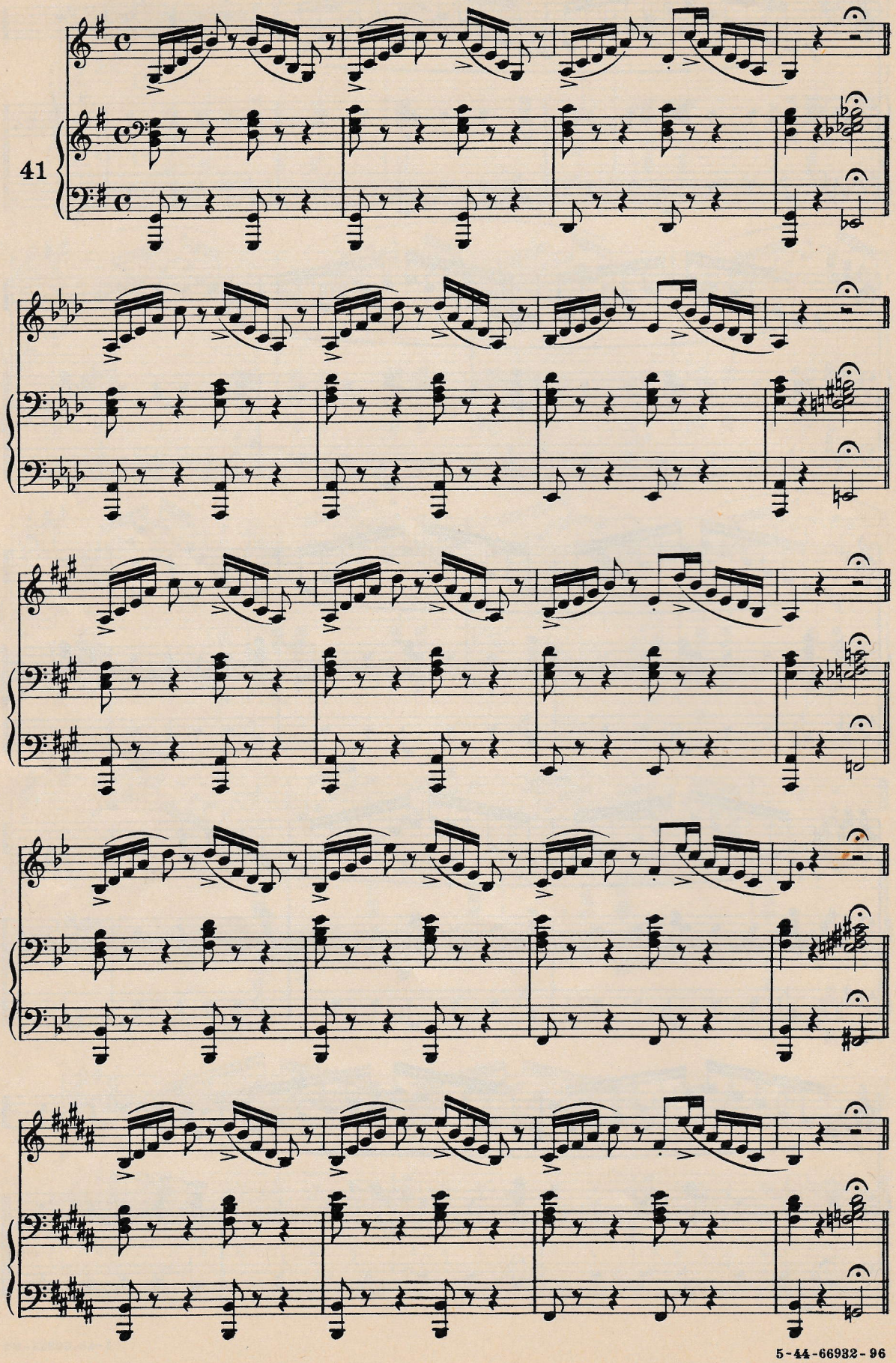
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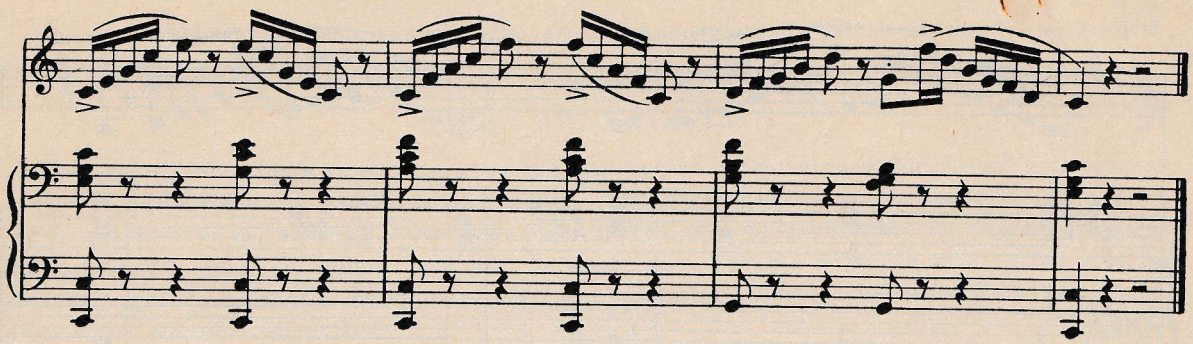

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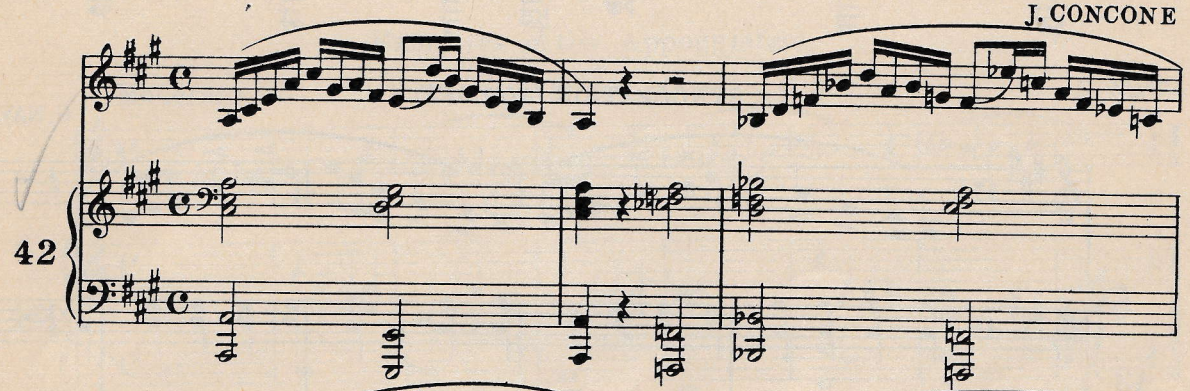
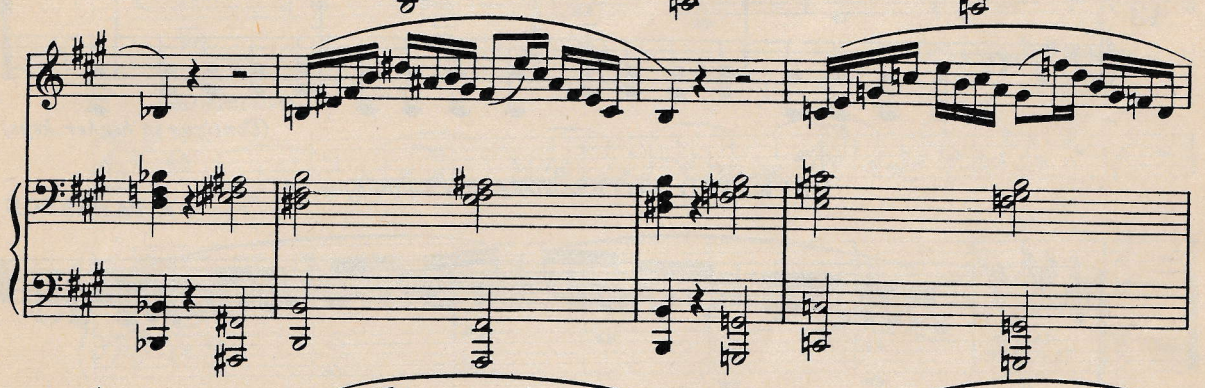
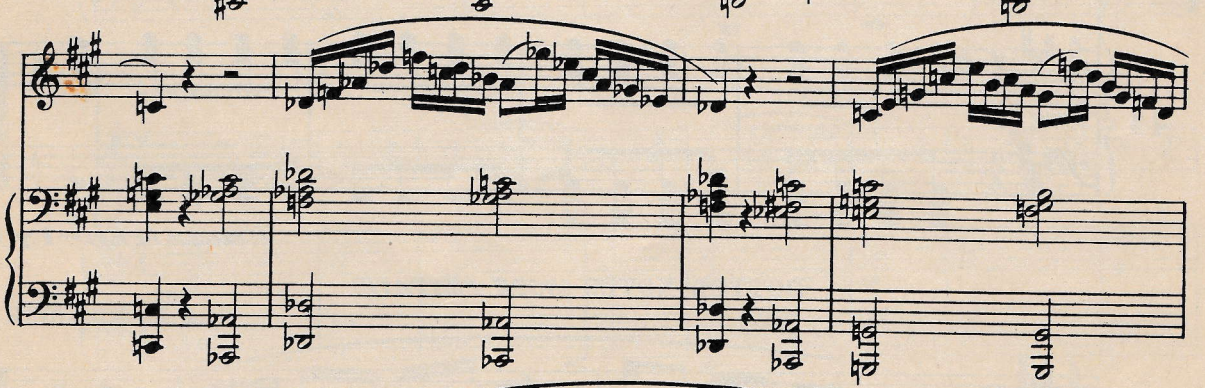
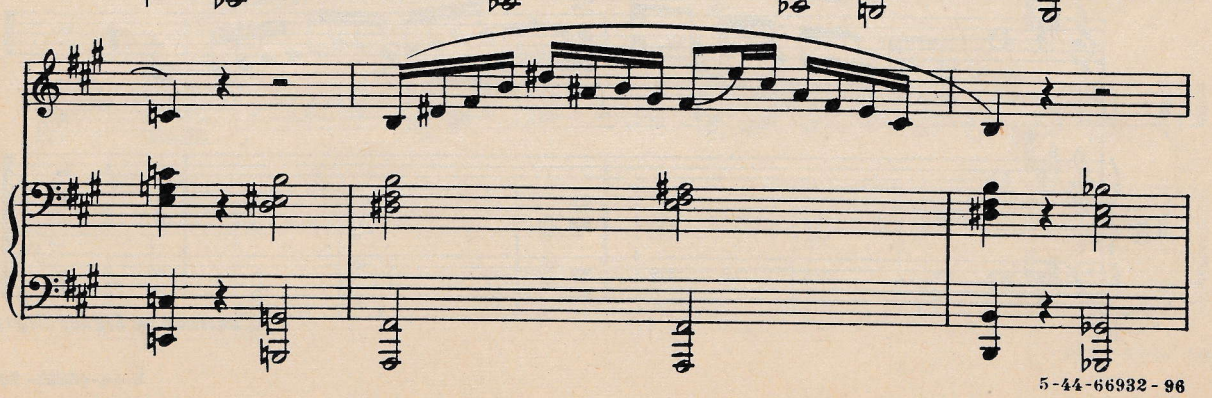
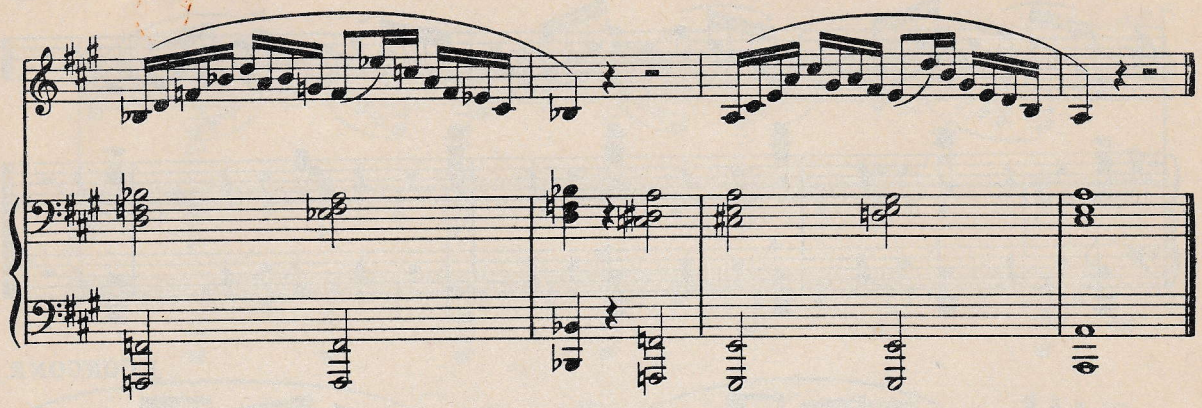




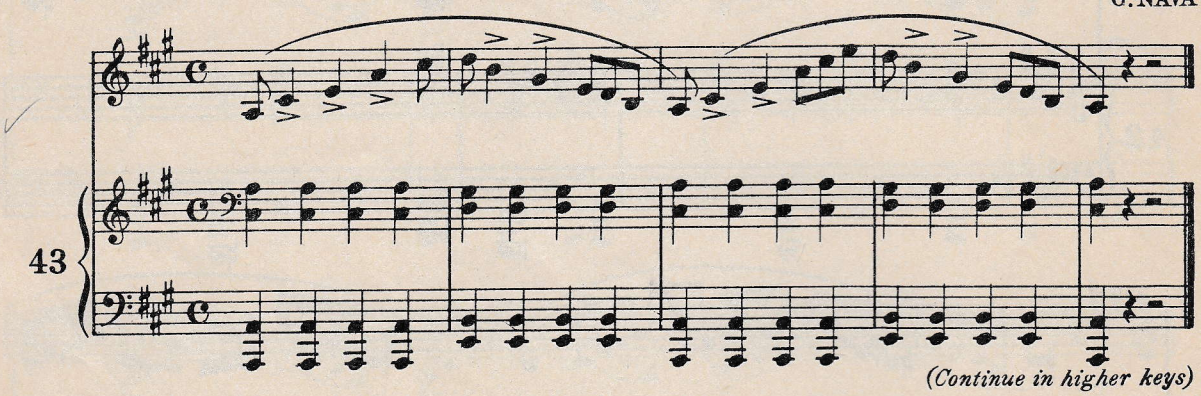






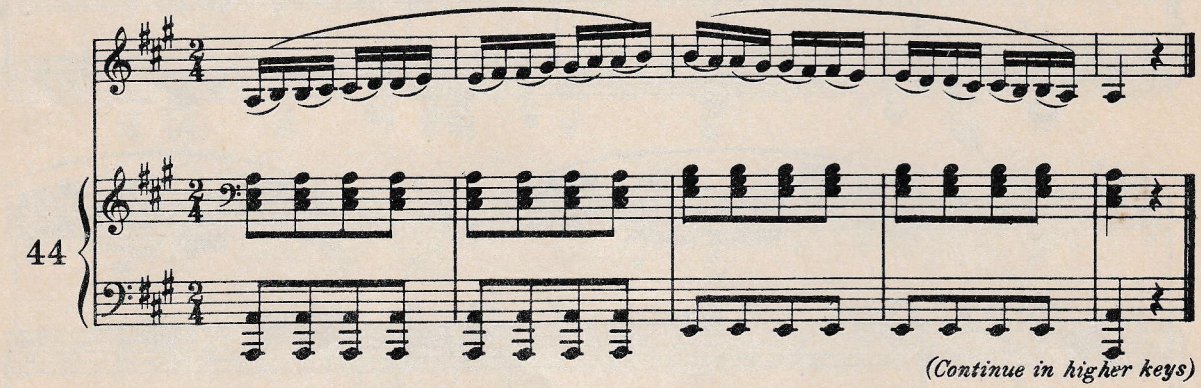
SYNCOPATION *(SINCOPE)*

G. NAVA



REPEATED NOTES *(NOTE RIPETUTE)*

A. PANSERON



DOTTED NOTES *(NOTE PUNTATE)*

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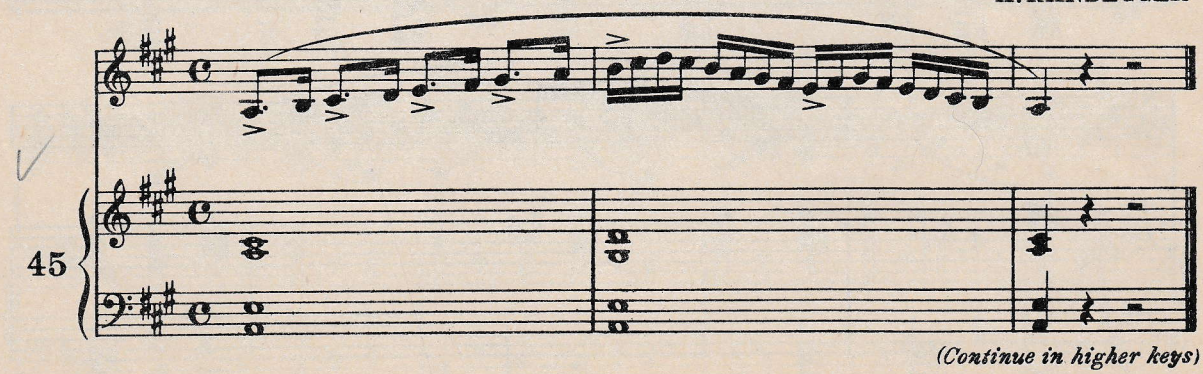


5-44-66982-96

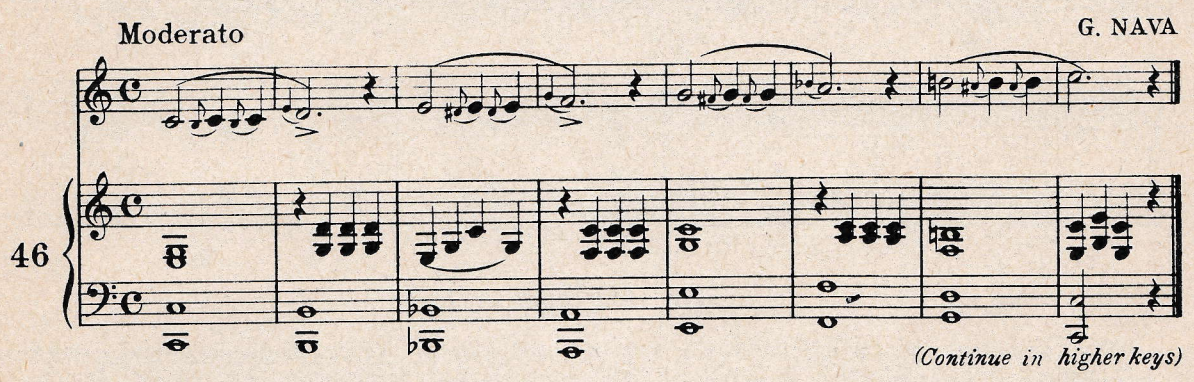
VOCAL EMBELLISHMENTS

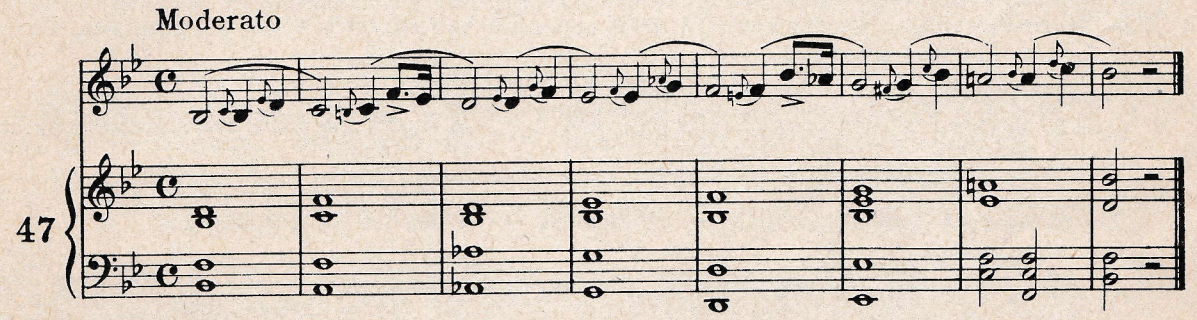
The principal embellishments of the melody are the Appoggiatura, the Acciaccatura, the Mordent, the Turn and the Trill.

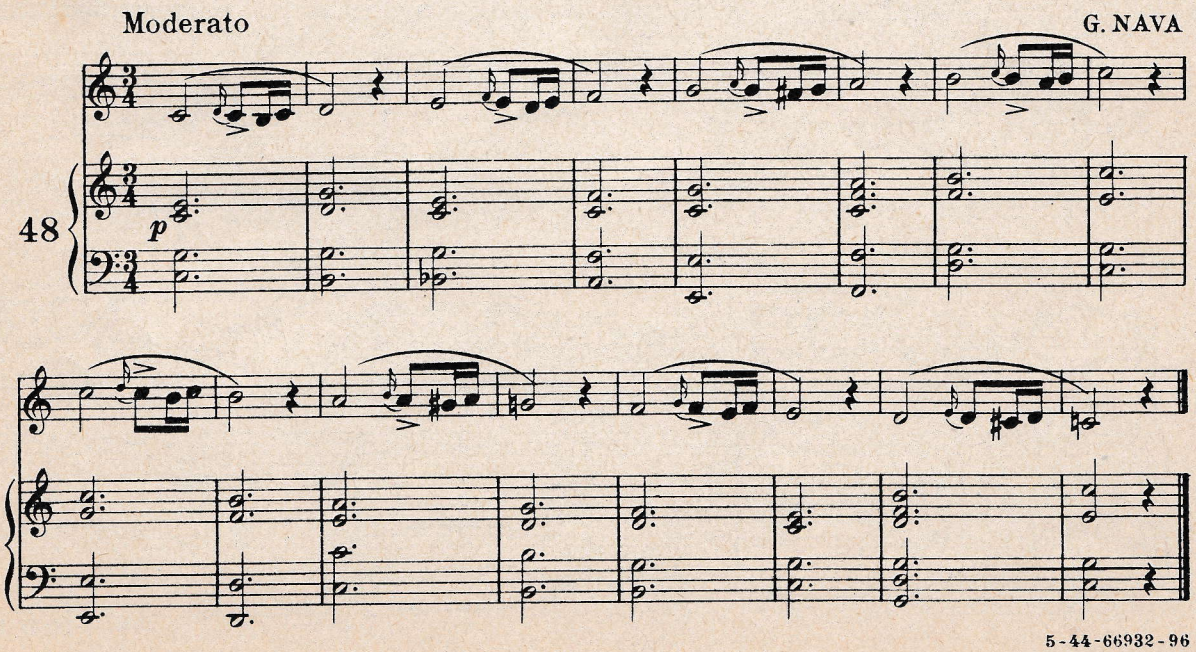
THE APPOGGIATURA

The Appoggiatura is a small note, in most cases foreign to the harmony, which small note precedes a note of whose value it generally takes the half. The Appoggiatura may be executed either ascending or descending; in ascending it is always at an interval of a whole tone, or of a semitone, according to the mode (major or minor); and may be sometimes at even a wider interval. It is most important to give to it exactly the value which it represents, and which is subtracted from the principal note, and to accent it correctly.

Exercises on the Appoggiatura







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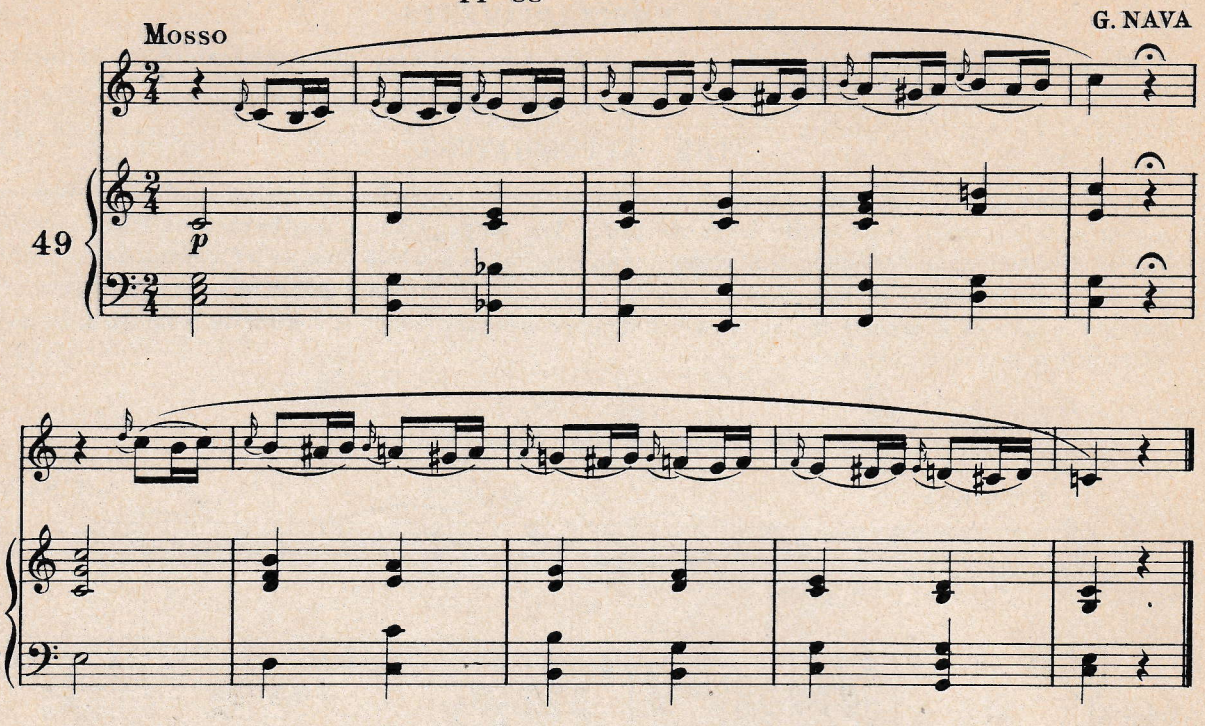
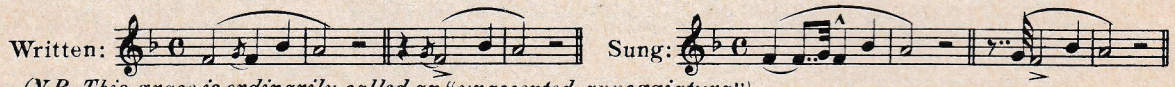
Series of Appoggiaturas in accelerated time



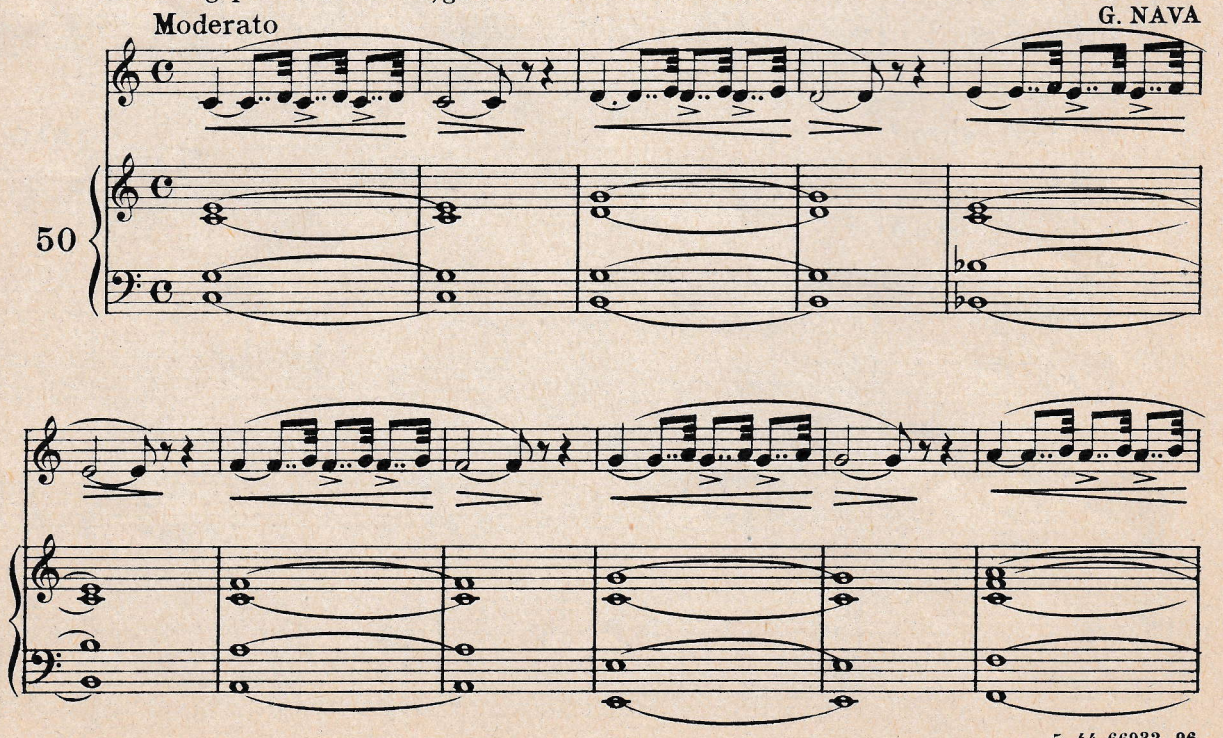
THE ACCIACCATURA

The Acciaccatura (which may easily be confounded with the Appoggiatura) is a small note ascending or descending, with which a certain impetus or vibration of voice is given to the note with which it is closely connected. Its imperceptible value appears to be subtracted from the preceding note or rest, as in the following example:



(N.B. This grace is ordinarily called an "unaccented appoggiatura")

The following practical exercise, gives a better idea of the effect of the Acciaccatura



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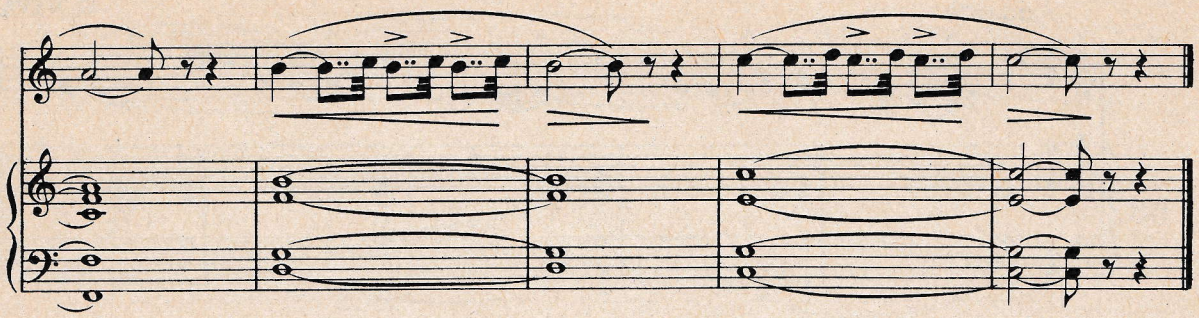
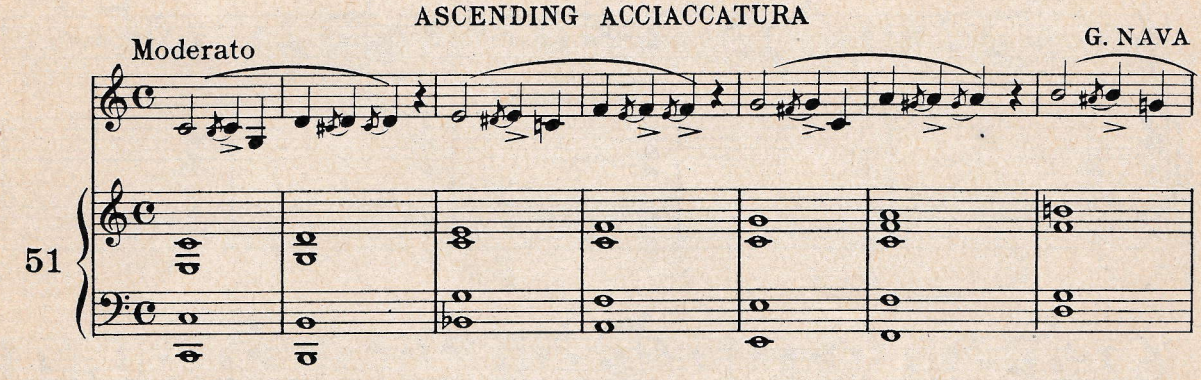
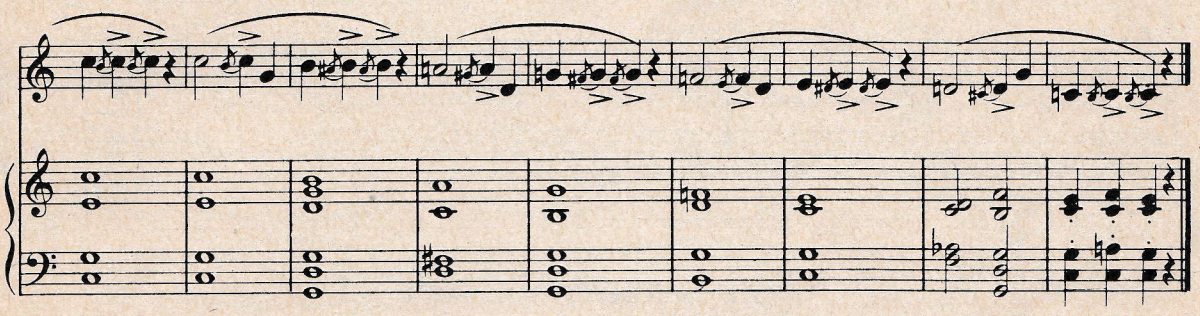


ASCENDING ACCIACCATURA

Moderato

G. NAVA

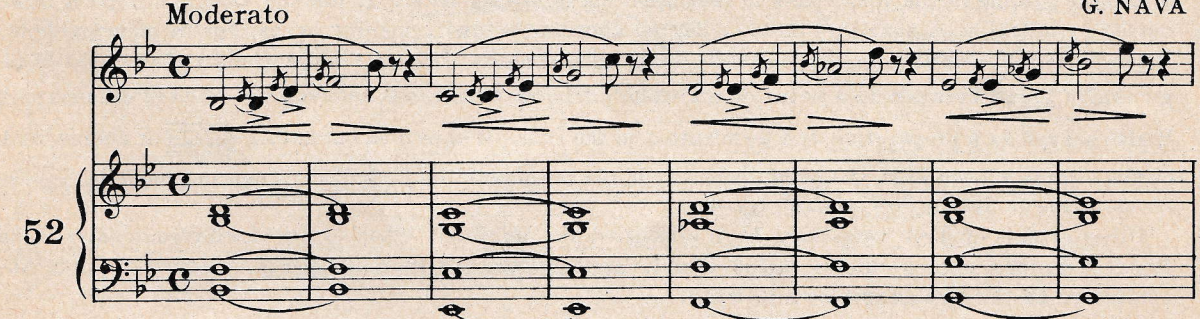


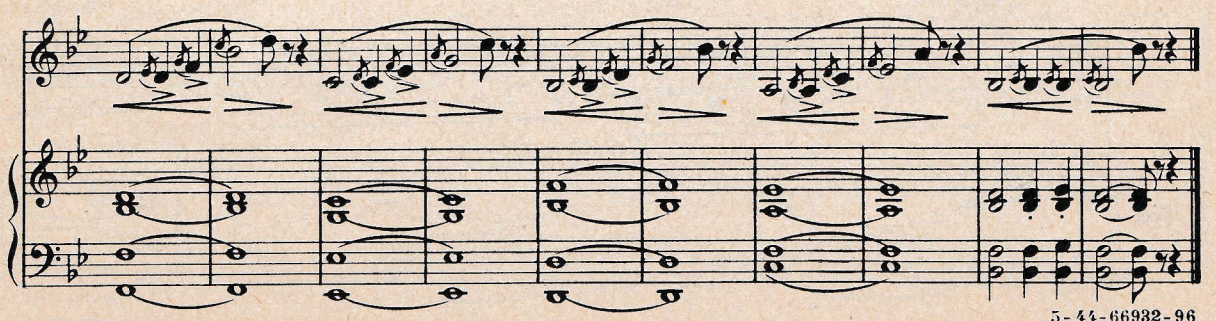


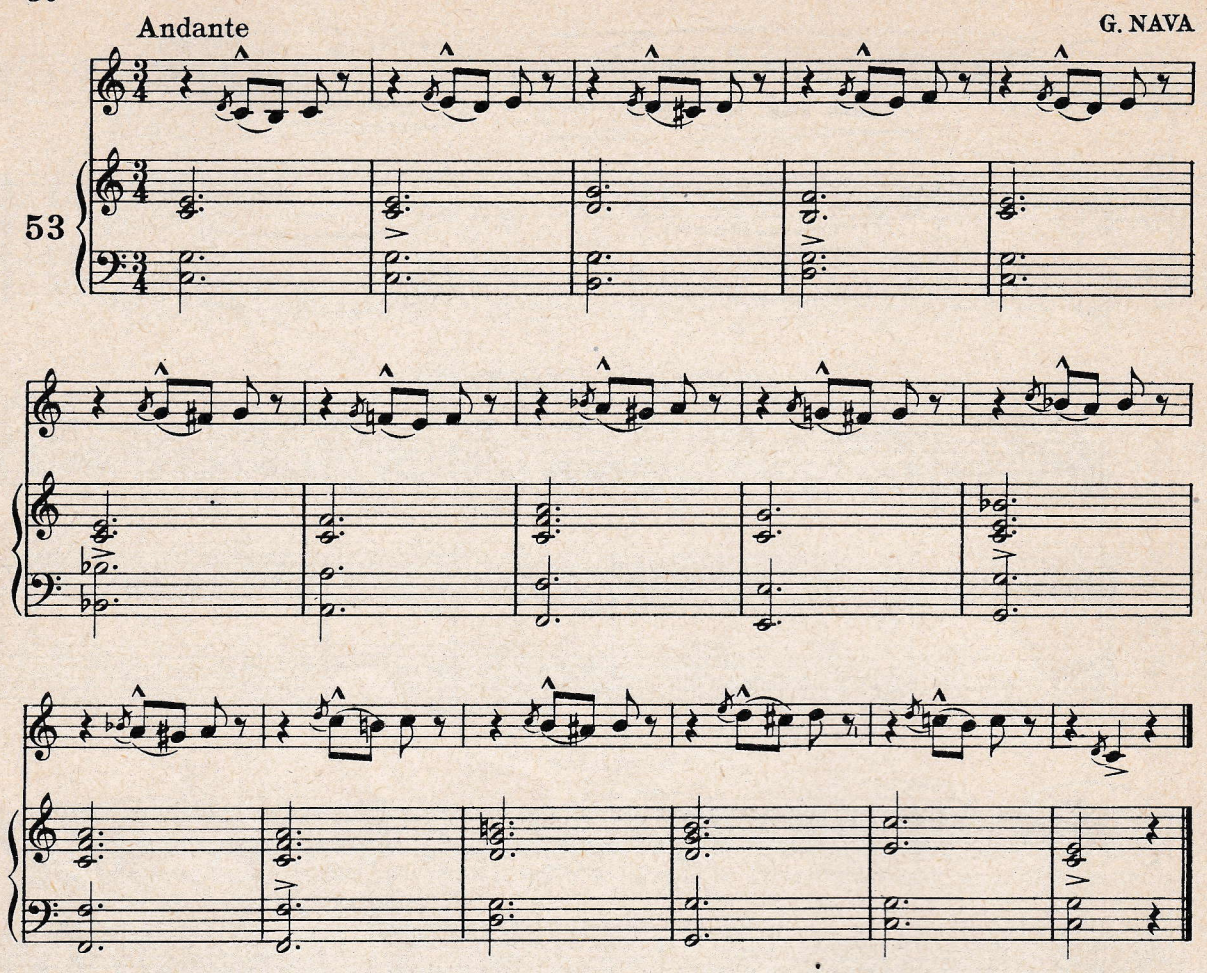
DESCENDING ACCIACCATURA

Moderato

G. NAVA





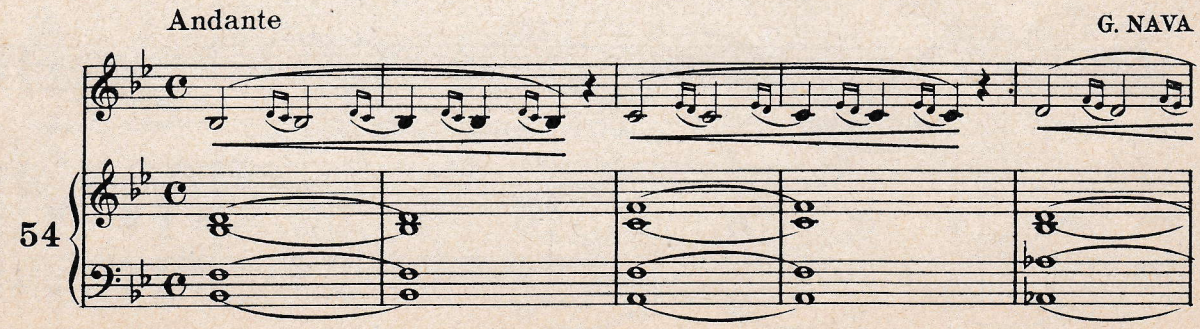


THE MORDENT *(MORDENTE)*

The Mordent consists in the union of two small notes, which without any apparent value, with a rapid and light gliding of the voice, pass to rest upon the following note. It may be said to consist of three notes; principal note, auxiliary note, (a degree above or below) returning to rest on the principal note. It is executed practically on the accent of the principal note. It may be preceded by a rest, but it is generally found between two notes of the same pitch; but sometimes between two notes of different pitch. It also serves as a preparation and termination to the trill. It is written out in full or abbreviated by the sign placed over the principal note: if the lower auxiliary (one degree below) is desired, a line is drawn through the sign .

Other groups of three notes have been classified as *Mordenti* when executed with the rapidity of the Mordent proper, such as the so called "Double Appoggiatura" or more properly speaking Double Acciaccatura in the two examples following.

EXERCISES ON THE DOUBLE APPOGGIATURA



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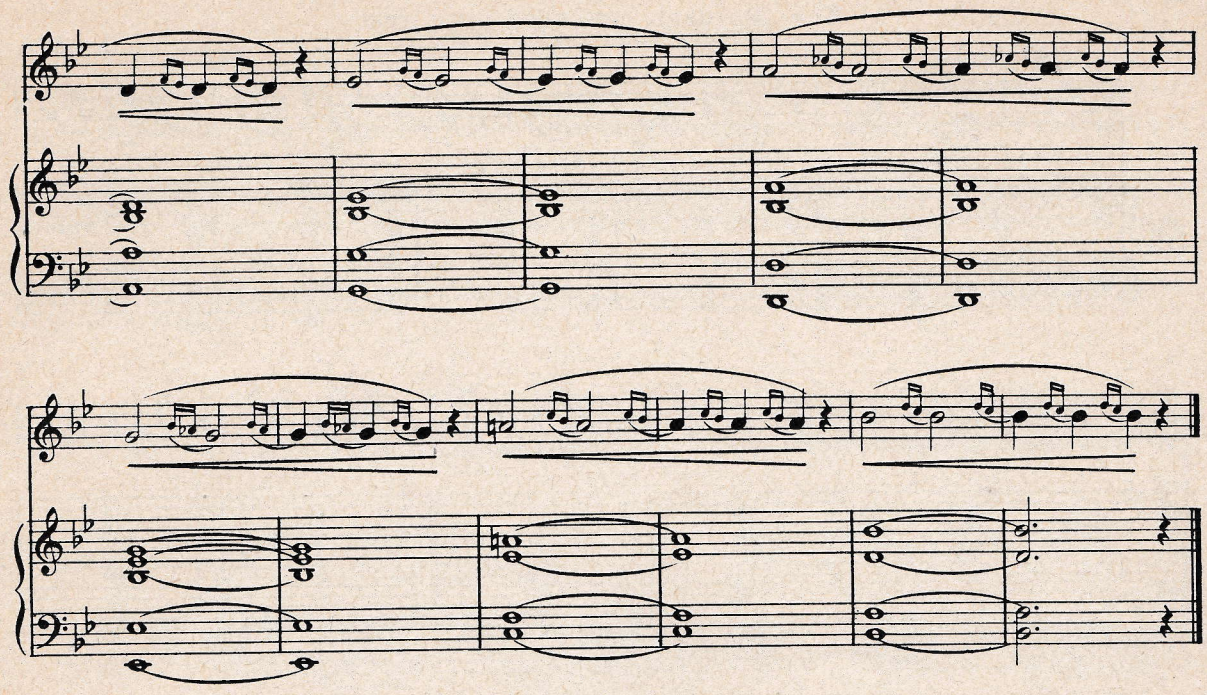
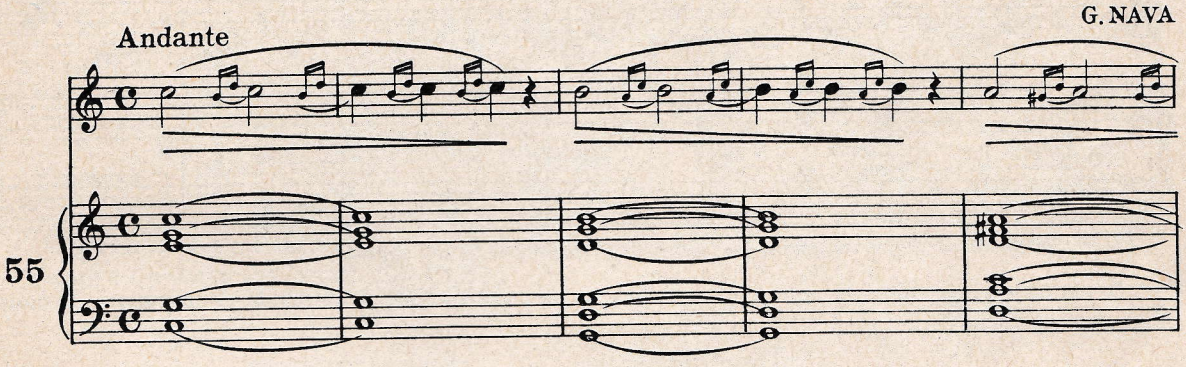
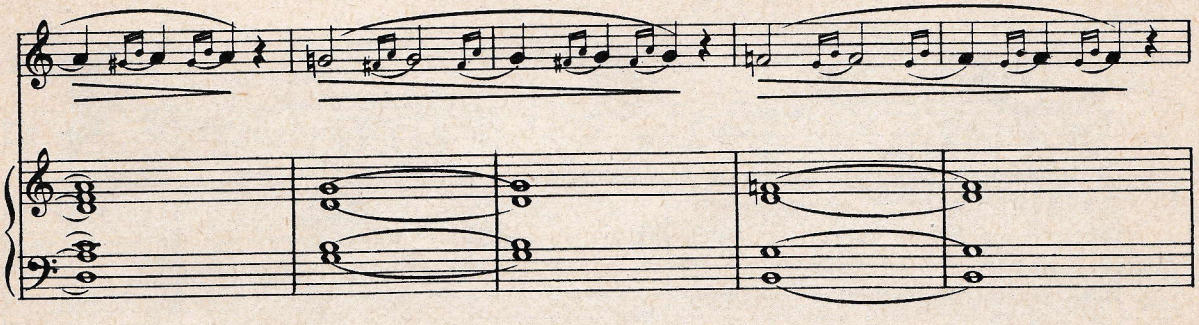


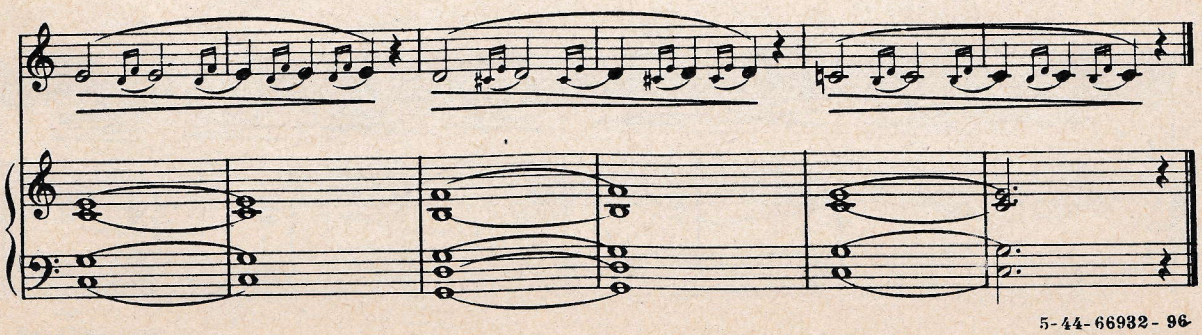
G. NAVA

Andante

55







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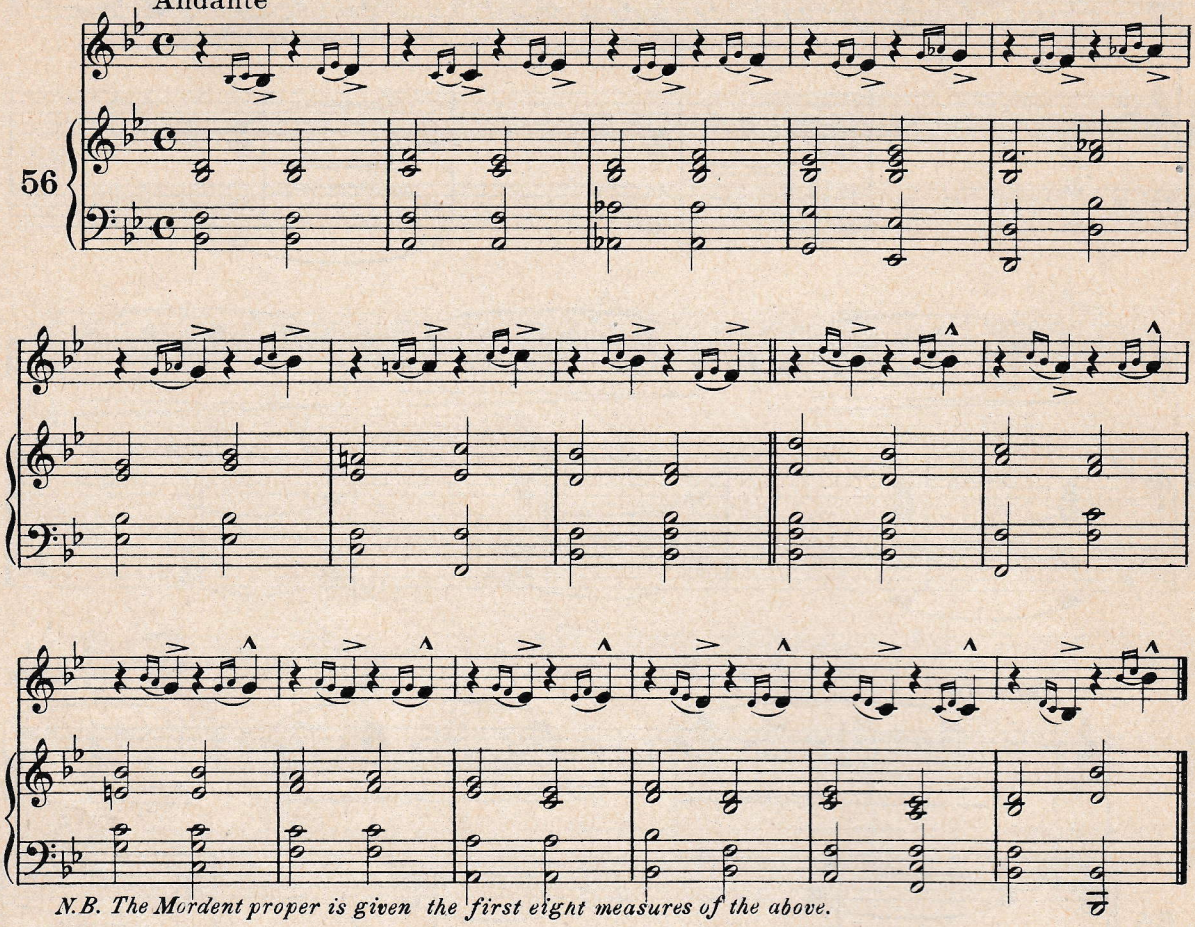
The Mordent, preceded by a rest

G. NAVA

Andante

56



N.B. The Mordent proper is given the first eight measures of the above.

In the following example an Appoggiatura is met with, which, in its mode of execution, is more like the Mordent.

Written: Sung:

Exercise on the above-mentioned Mordent

G. NAVA

Andante

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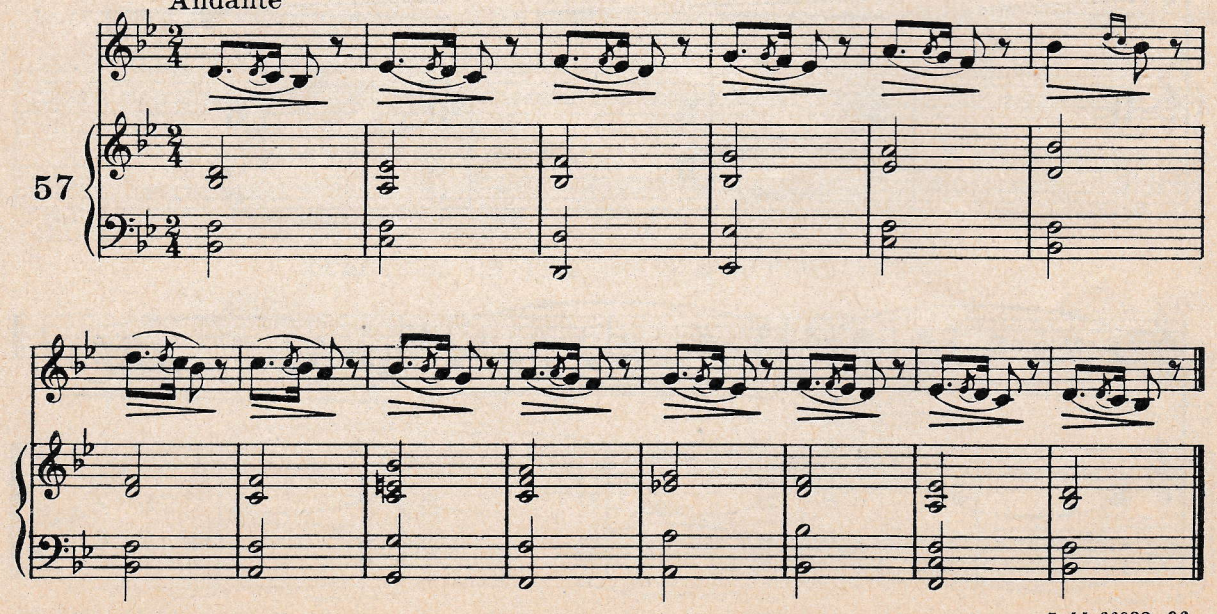

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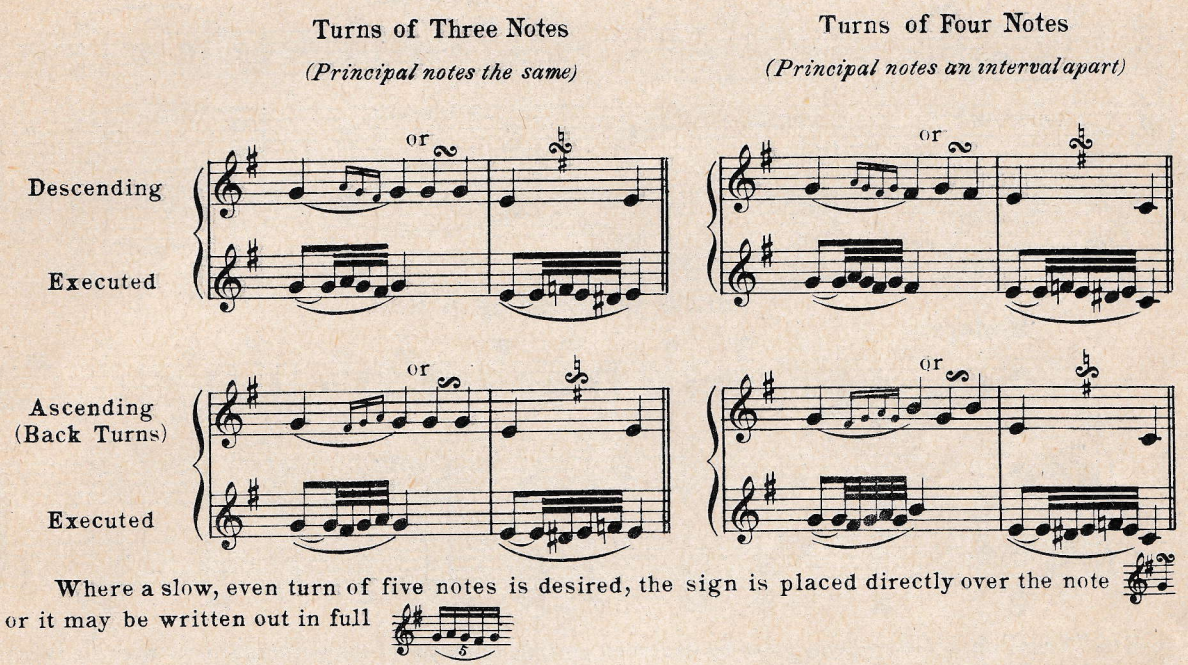
THE TURN *(GRUPPETTO)*

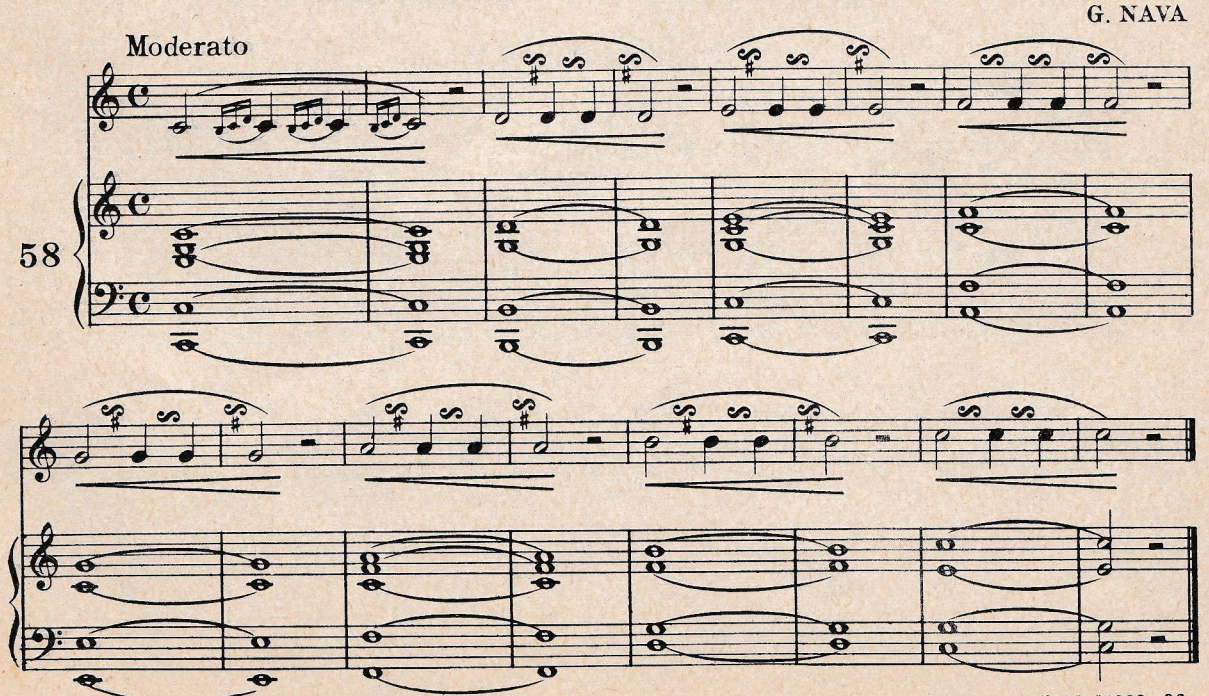
Two varieties of the turn are recognized, one of three, the other of four notes. The group is executed in a small, though appreciable time value subtracted from the principal note or rest which it follows, before leading to the next principal note. Turns may be either ascending, (back turns) or descending, the latter being more common. Formerly each variety had its own particular sign of abbreviation, but in modern times the sign ∾ is used for all descending turns, and the sign ∽ for all ascending turns. The sign is usually placed after a principal note or rest. A chromatic sign placed above or below the Turn Sign indicates that the highest or lowest note of the group must be altered accordingly.



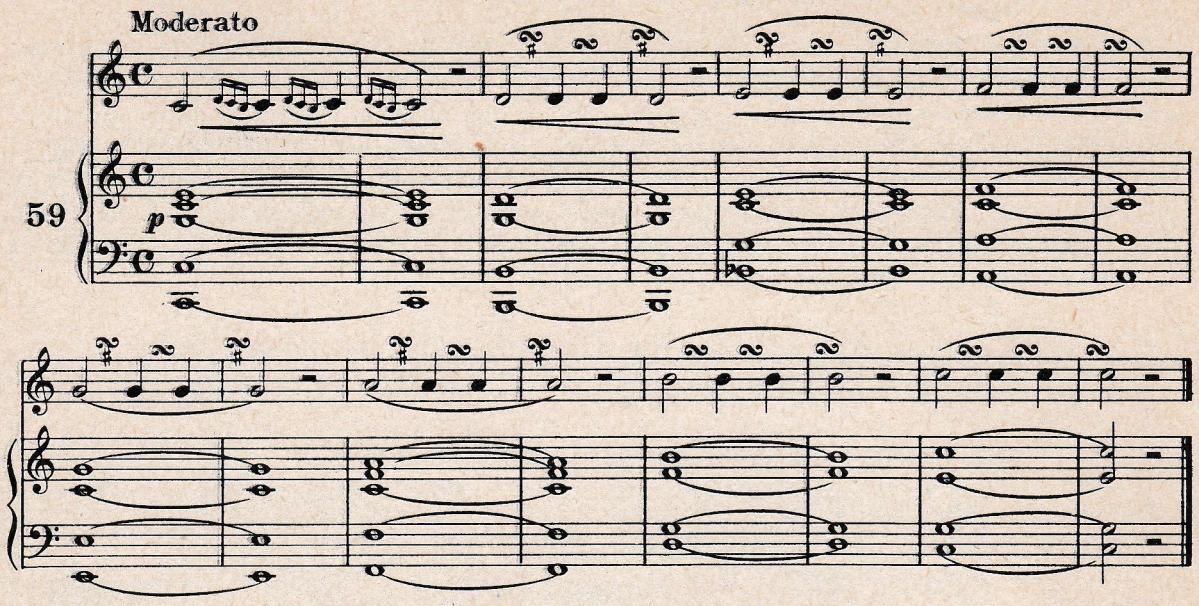
Where a slow, even turn of five notes is desired, the sign is placed directly over the note or it may be written out in full

Exercise on ascending Turns, composed of Three Notes

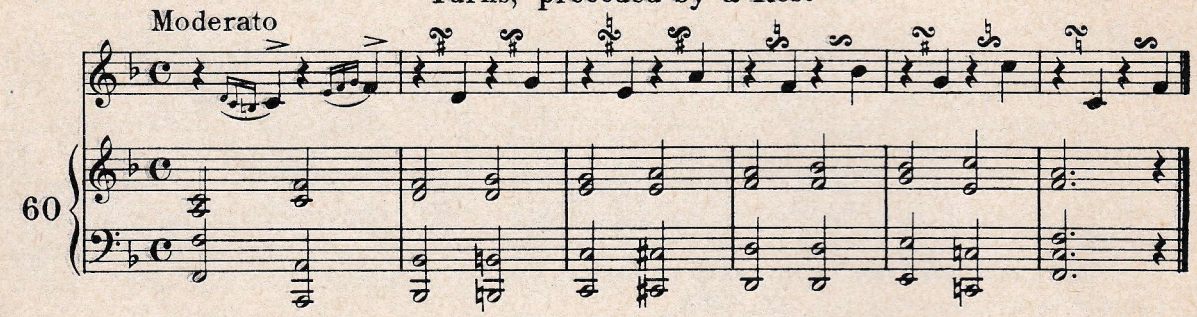
G. NAVA



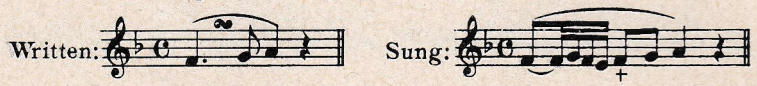
Descending Turns of Three Notes



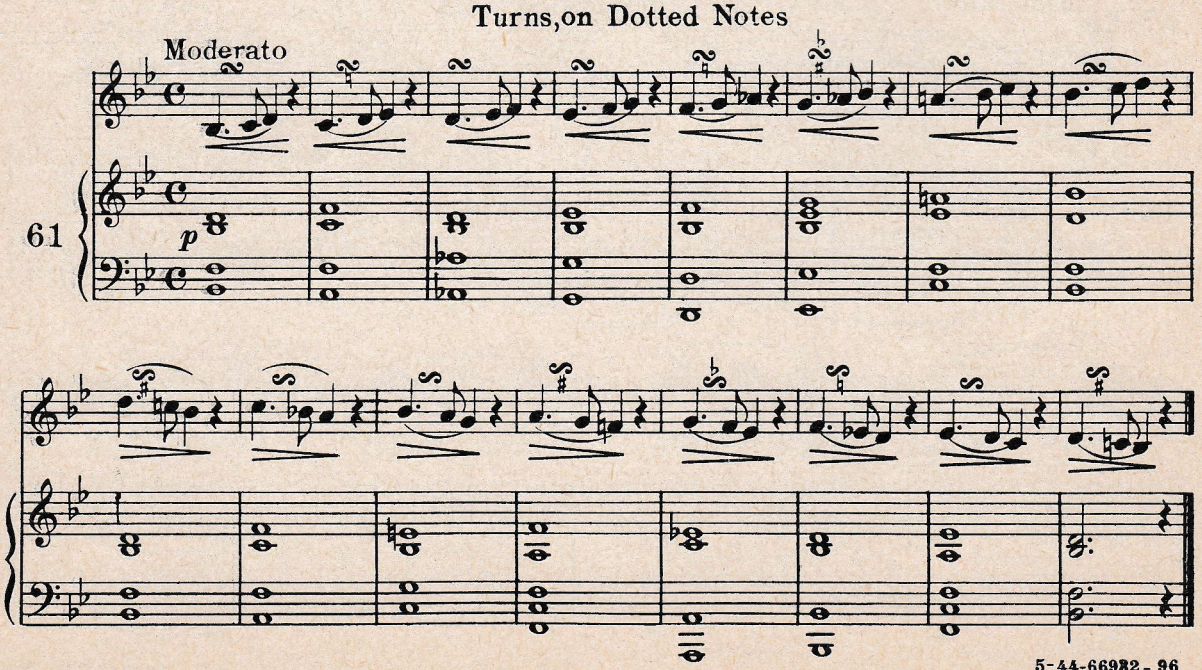
Turns, preceded by a Rest



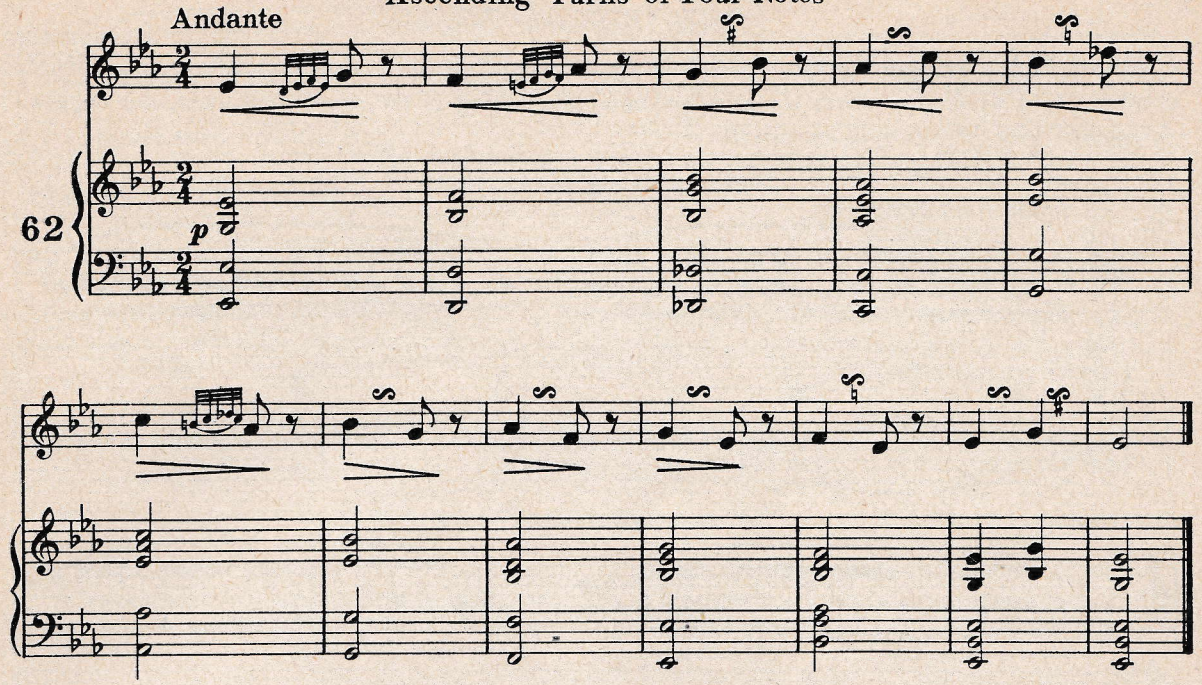
The "Turn" on a dotted note must be executed so that the tone of the principal note may be repeated on the value of the dot, reserving to the subsequent note its actual value.



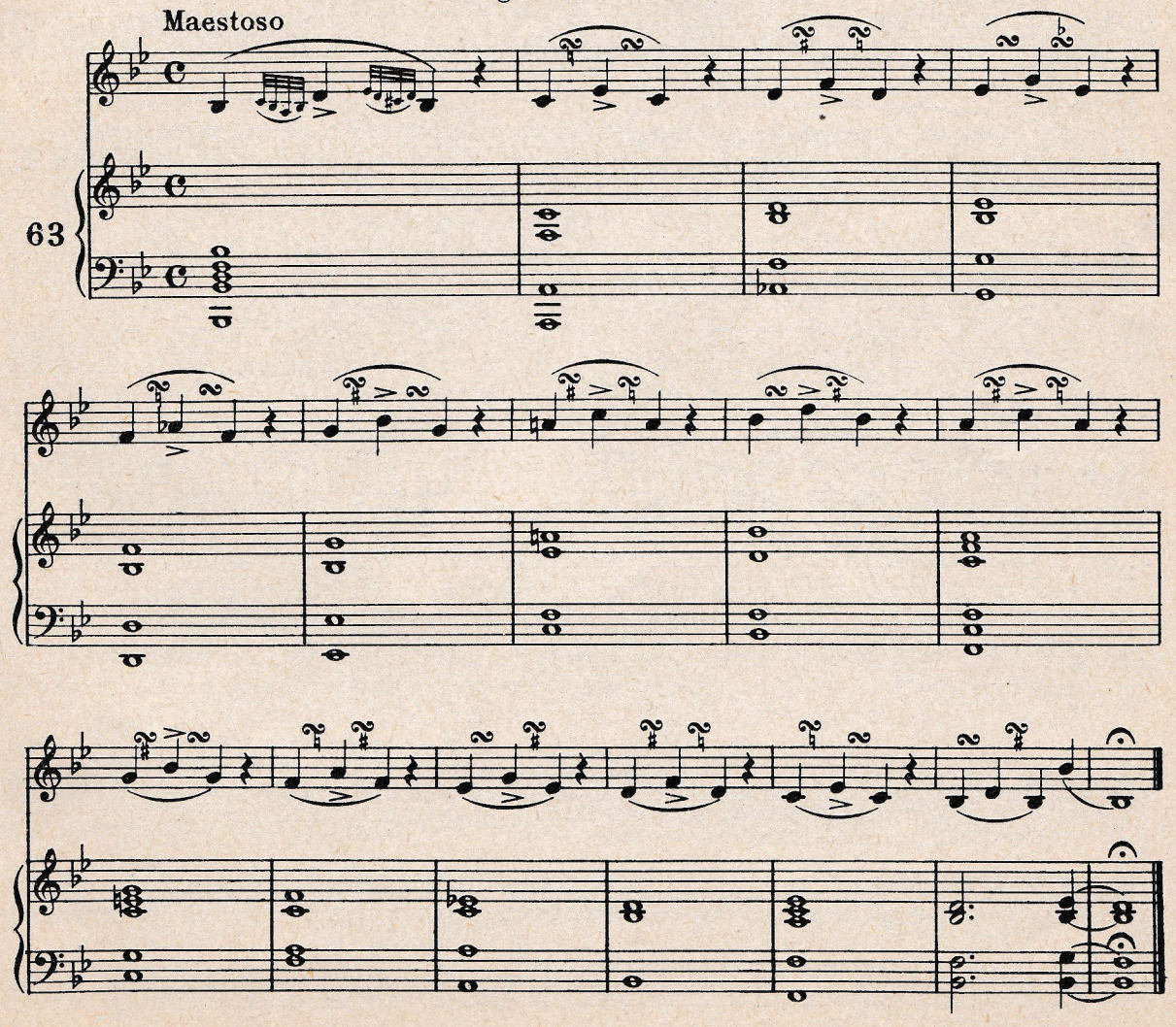
Turns, on Dotted Notes



Ascending Turns of Four Notes



Descending Turns of Four Notes



5-44-66932-96

THE TRILL *(TRILLO)*

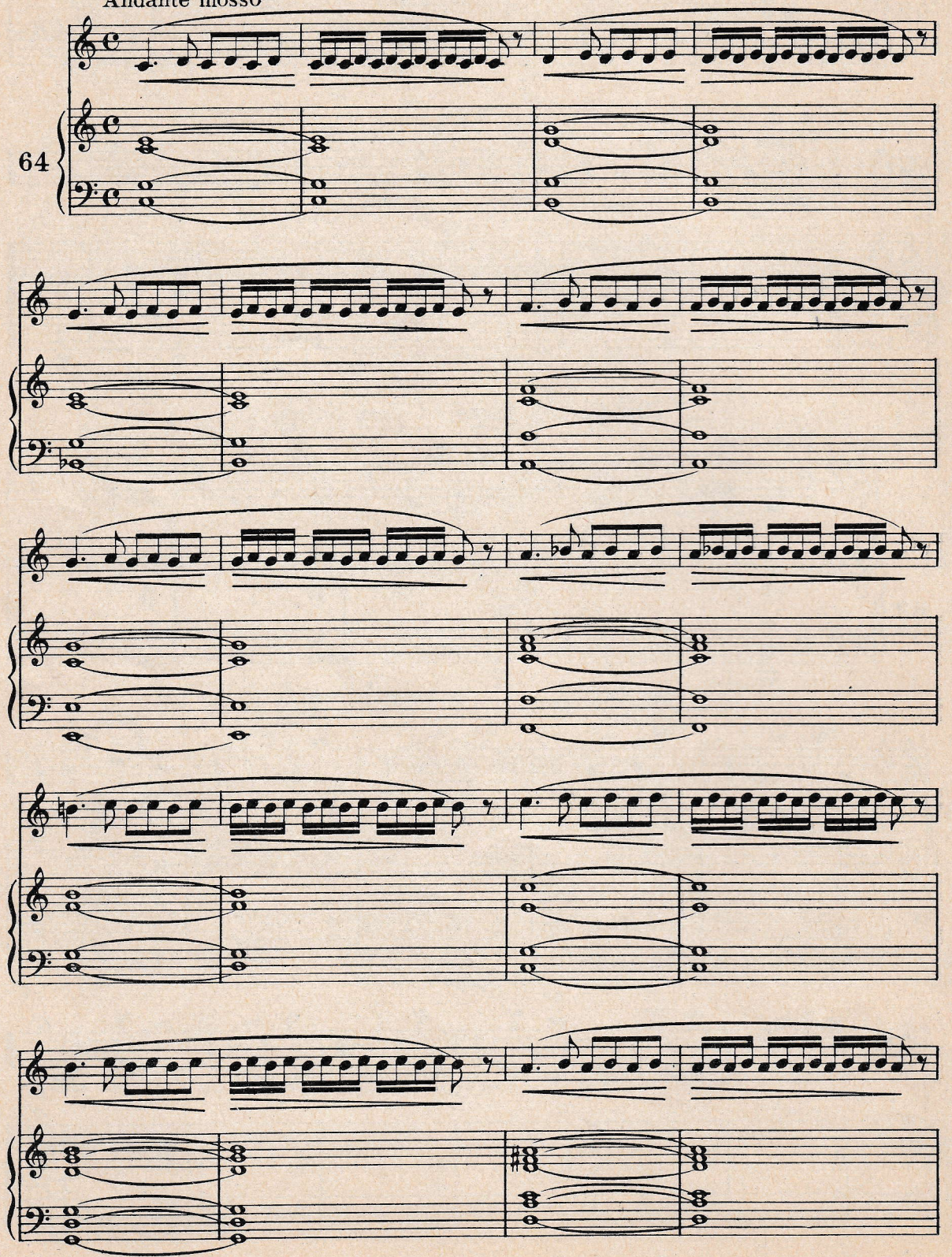
A. RANDEGGER

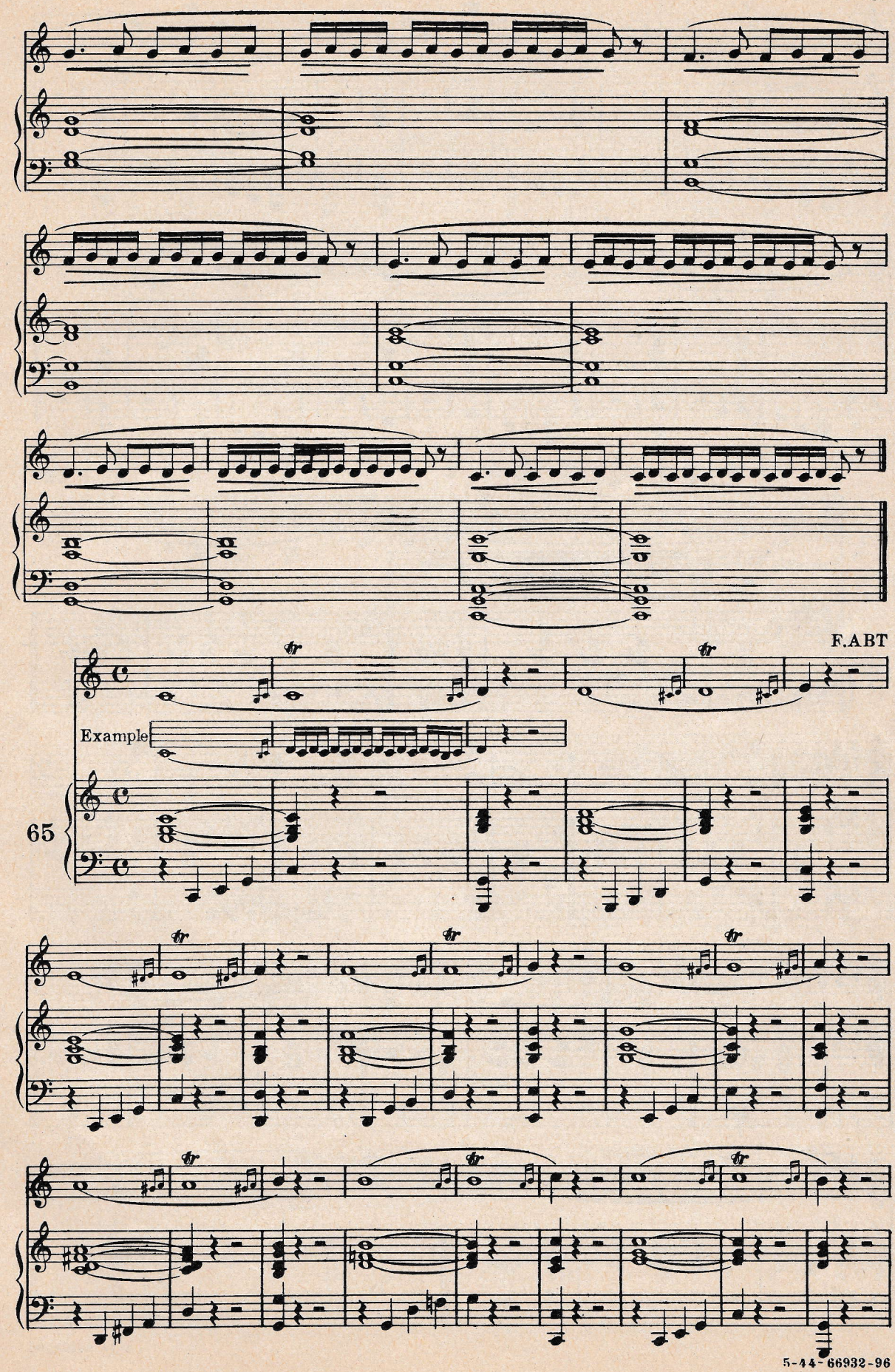
The "Trillo" – Trill, or Shake – is indicated by the letters "tr" placed over a note, and consists of a semitone, or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

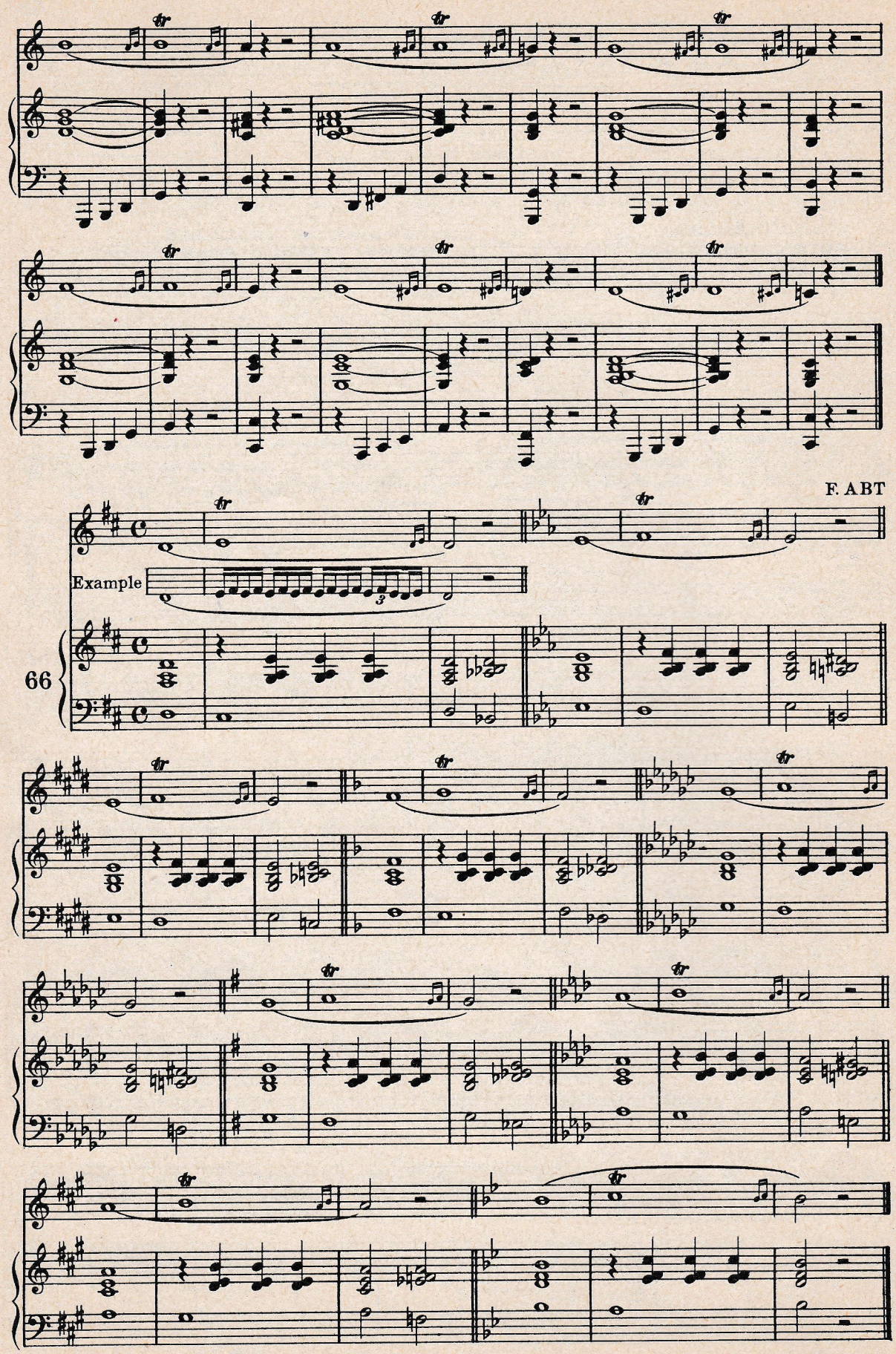
Introductory Exercise

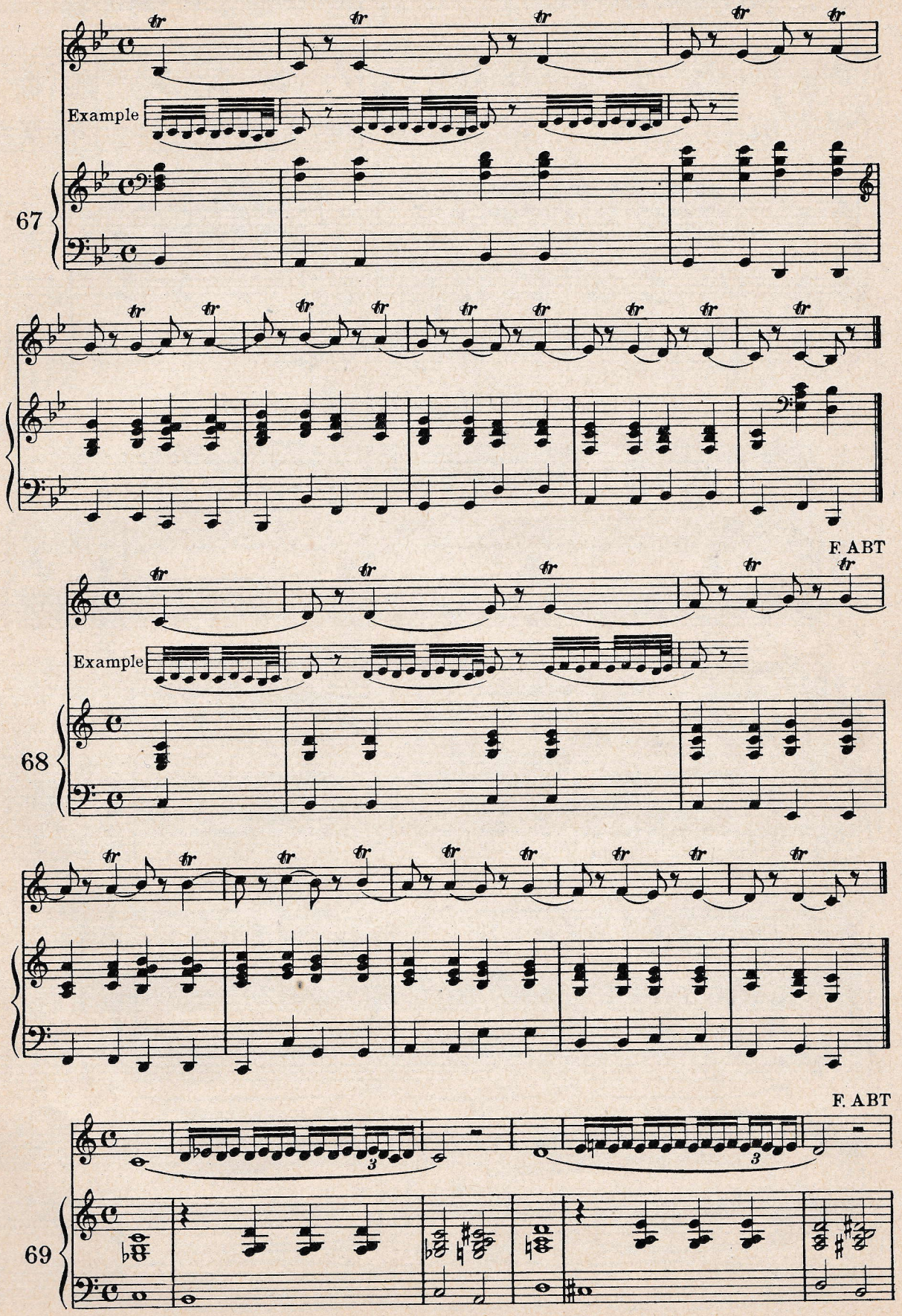
G. NAVA

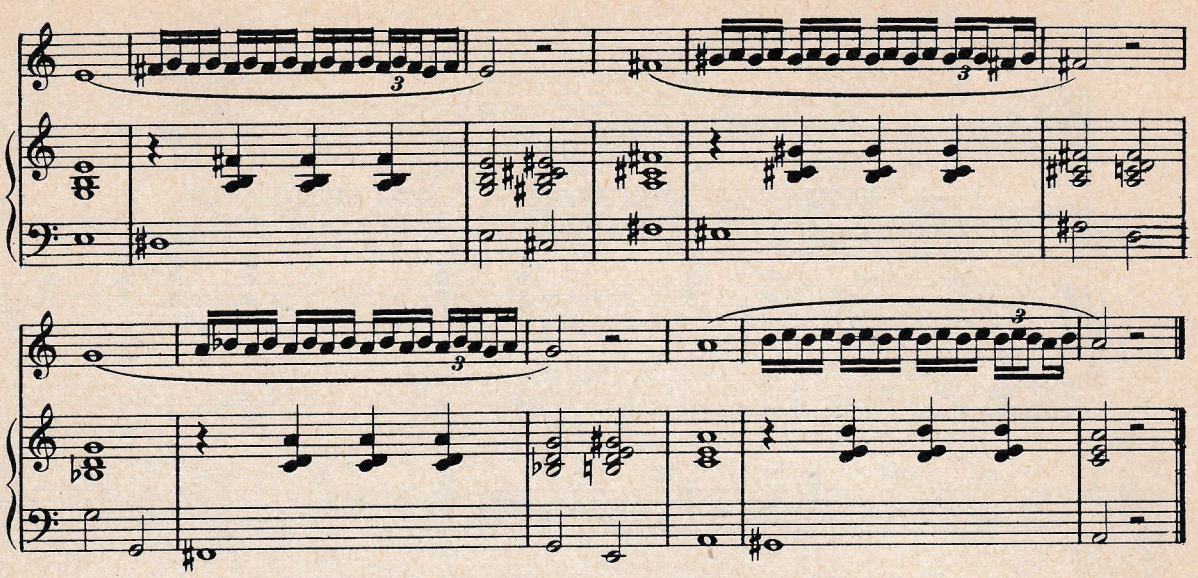
Andante mosso




F.ABT
Example
65

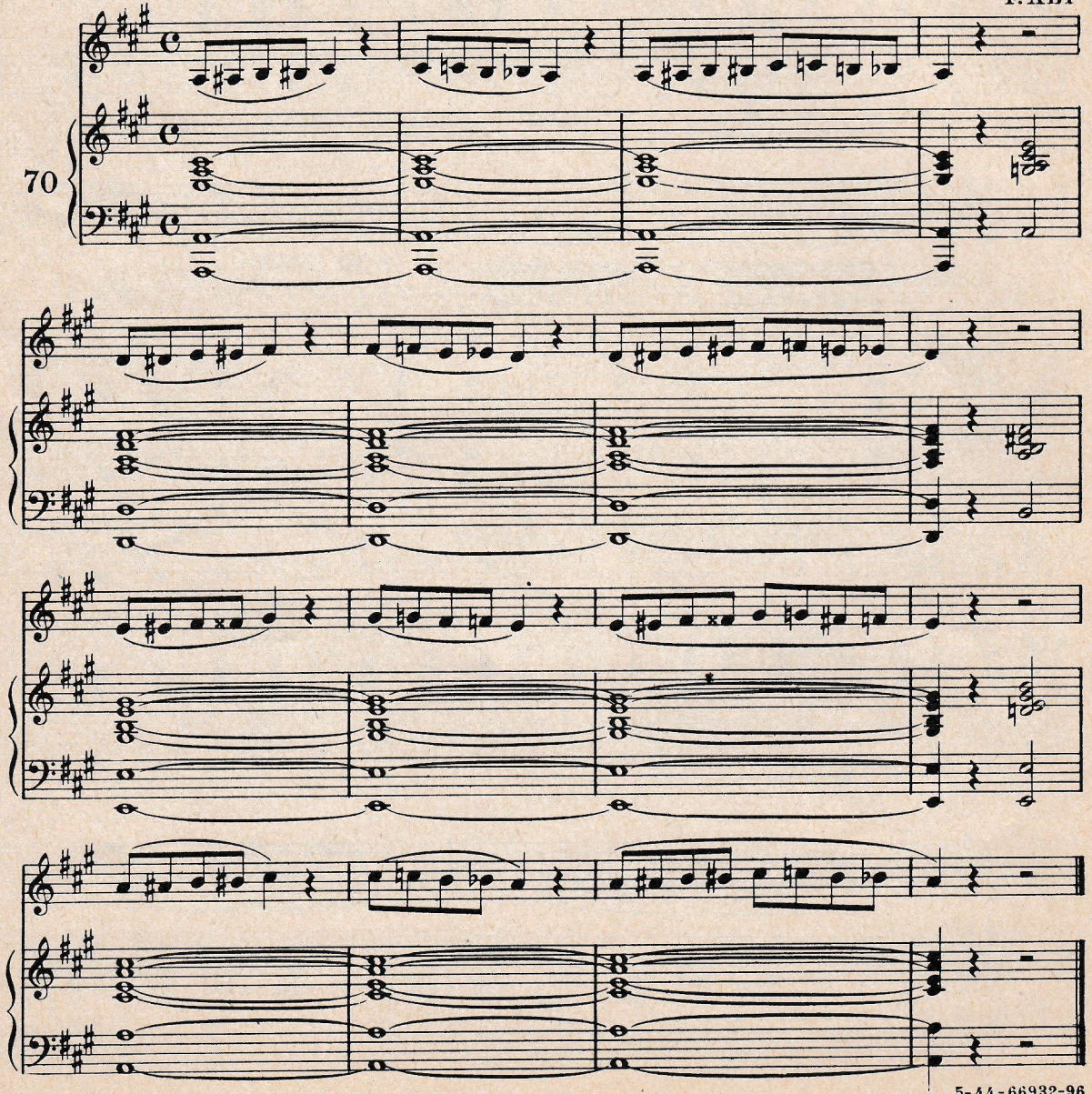

F. ABT
Example
66


Example
67
F. ABT
Example
68
F. ABT
69

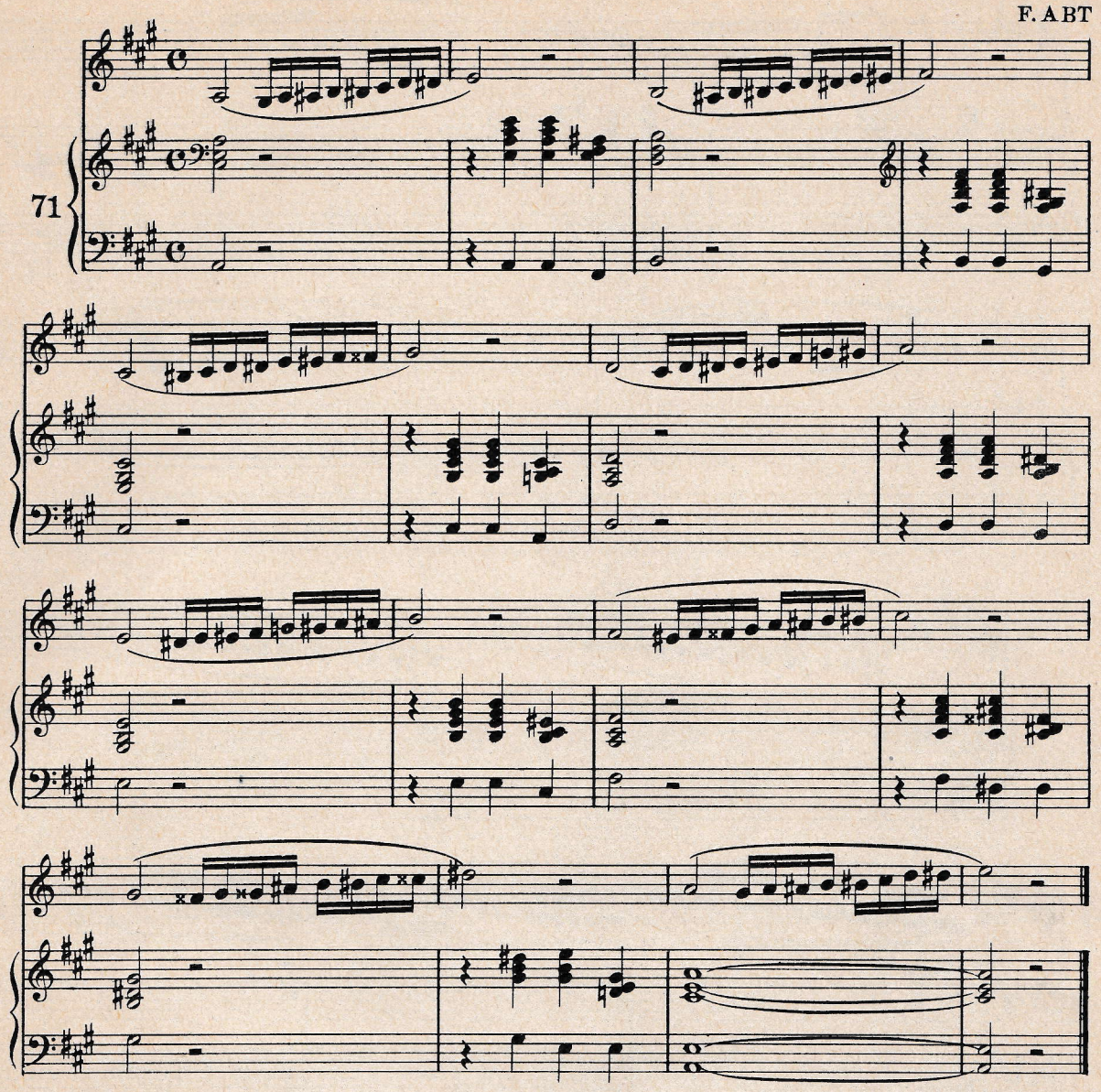


CHROMATIC SCALES *(SCALE CROMATICHE)*

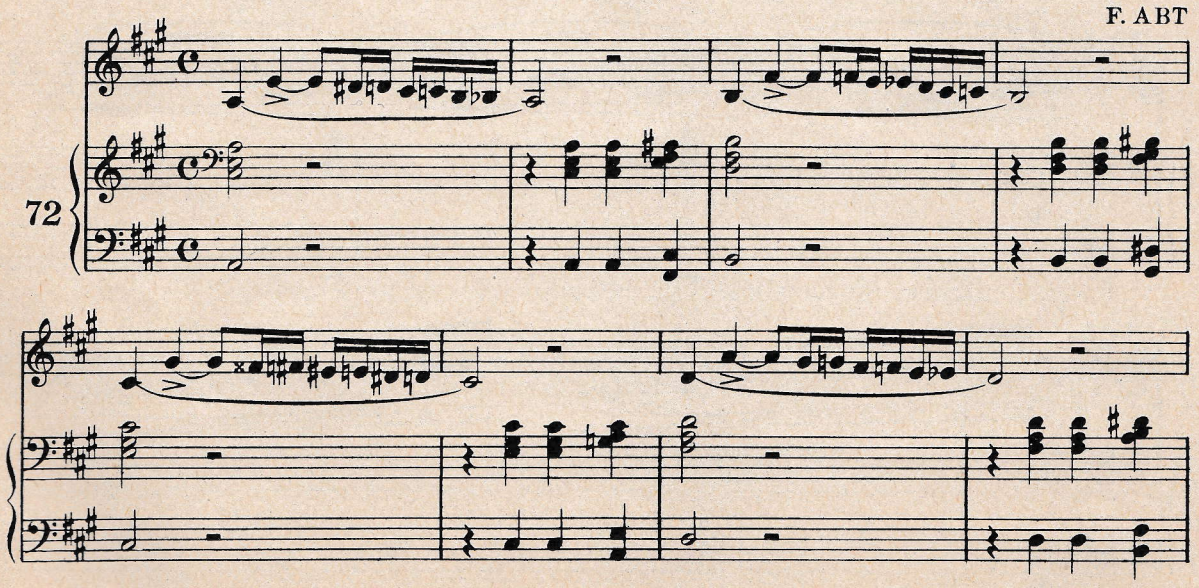
F. ABT



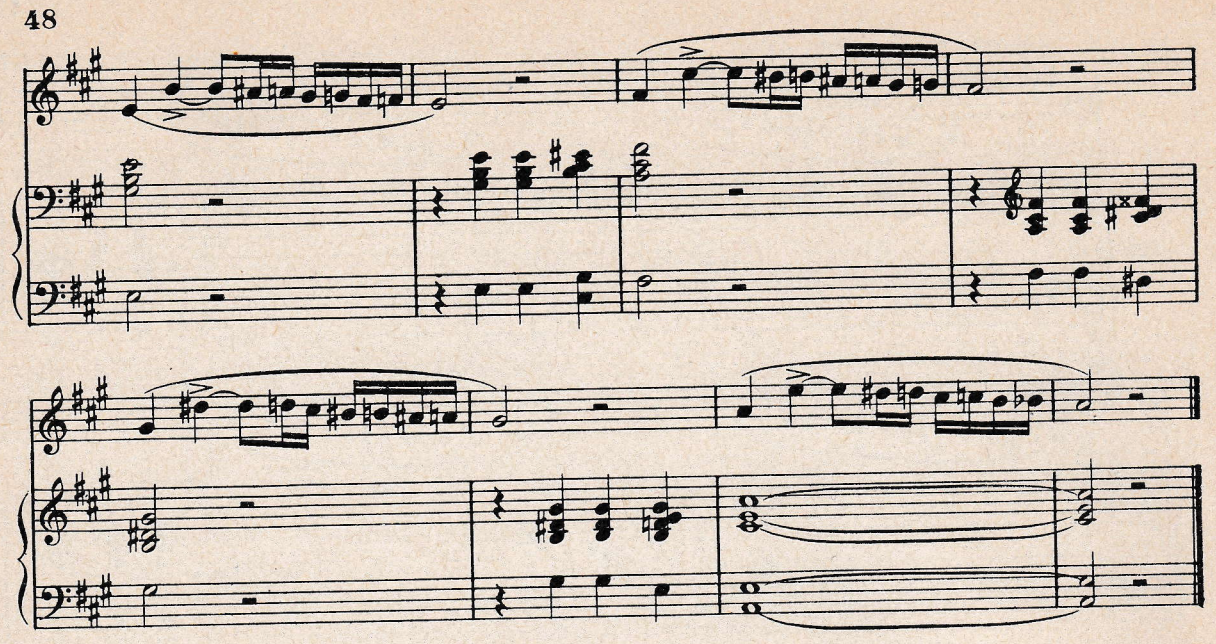
F. ABT



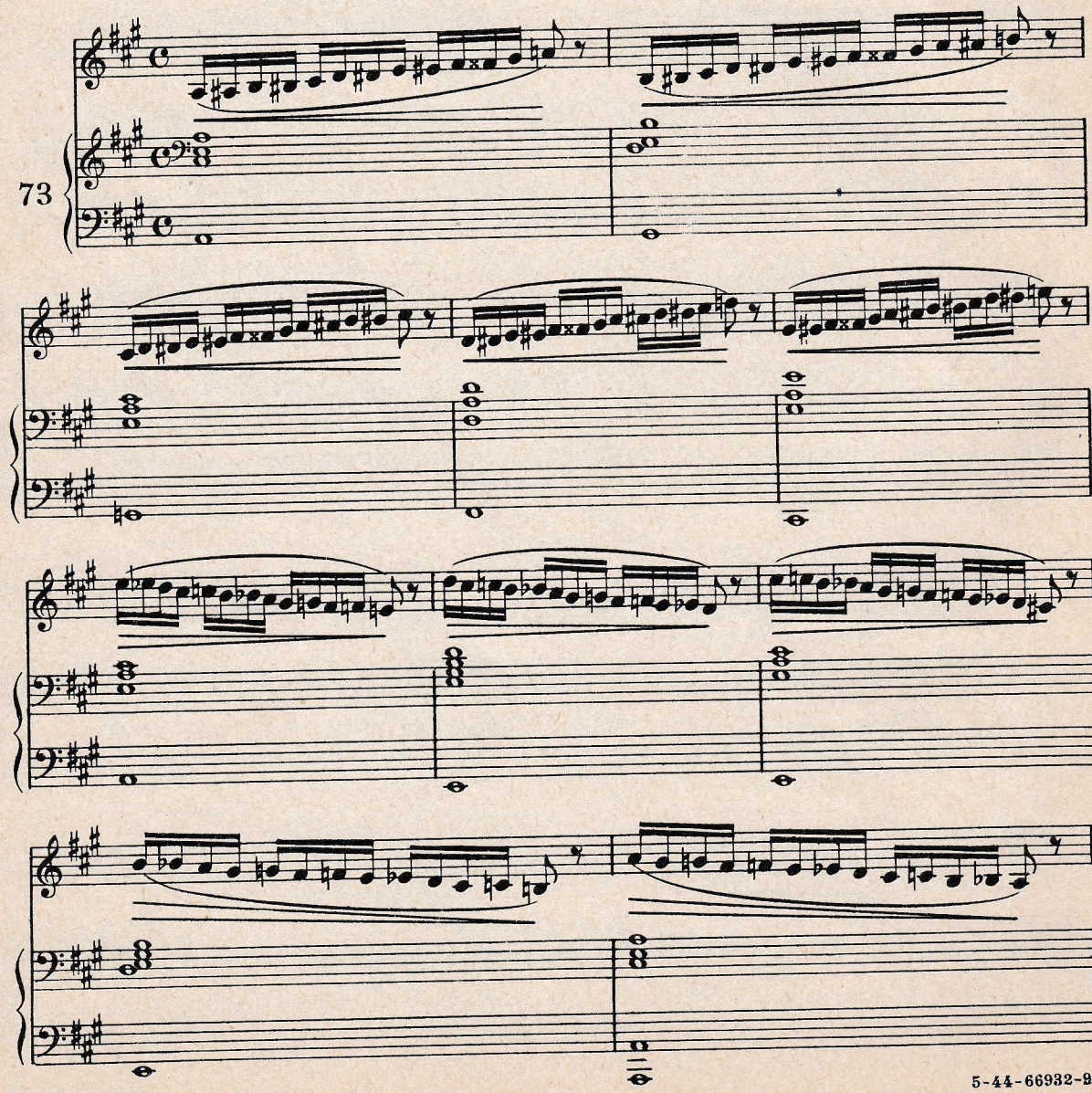
F. ABT



5-44-66932-96



F. ABT

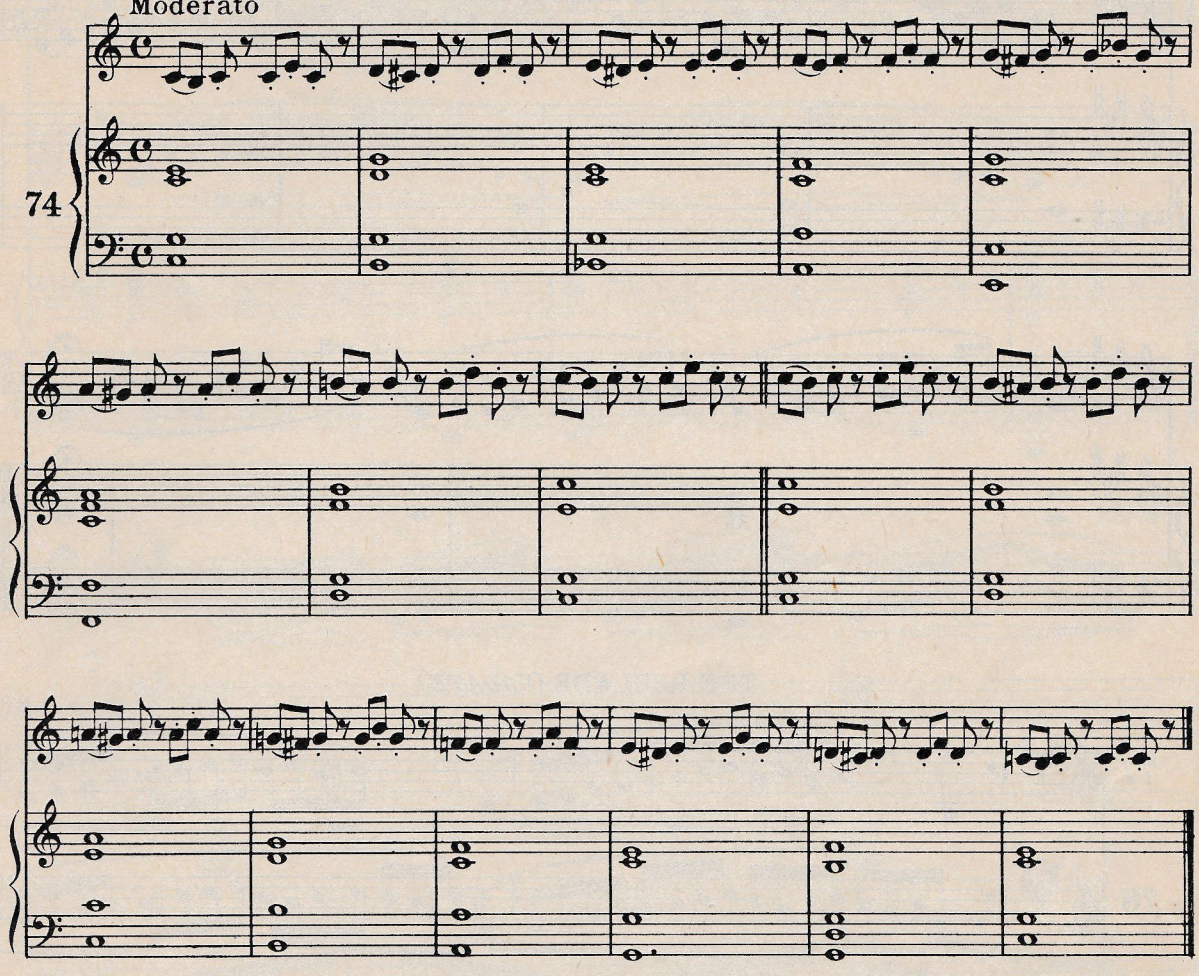


Legato and Staccato Notes

Moderato

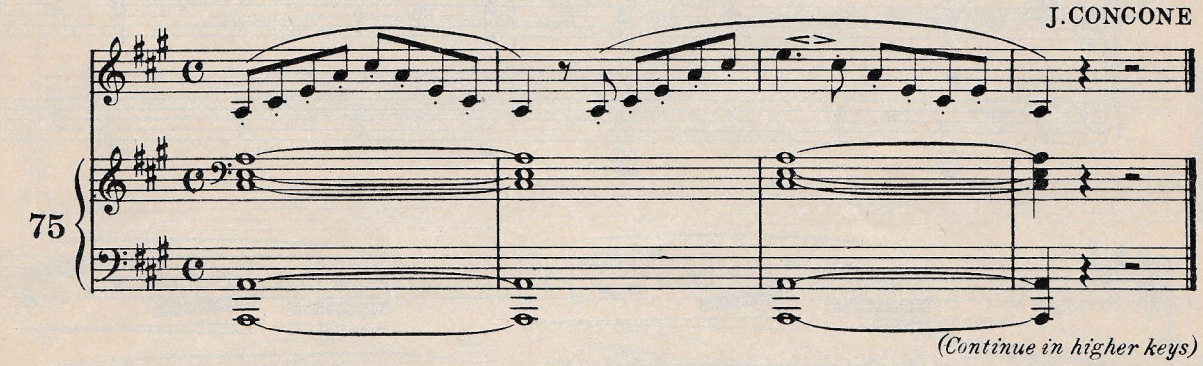
G. NAVA

74



J. CONCONE

75



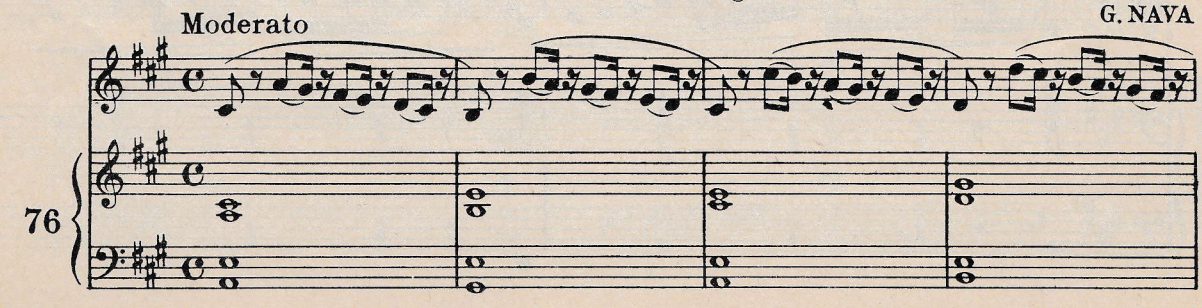
(Continue in higher keys)

Tones cut off *(Tronchi)* and Extinguished *(Smorzati)*

Moderato

G. NAVA

76



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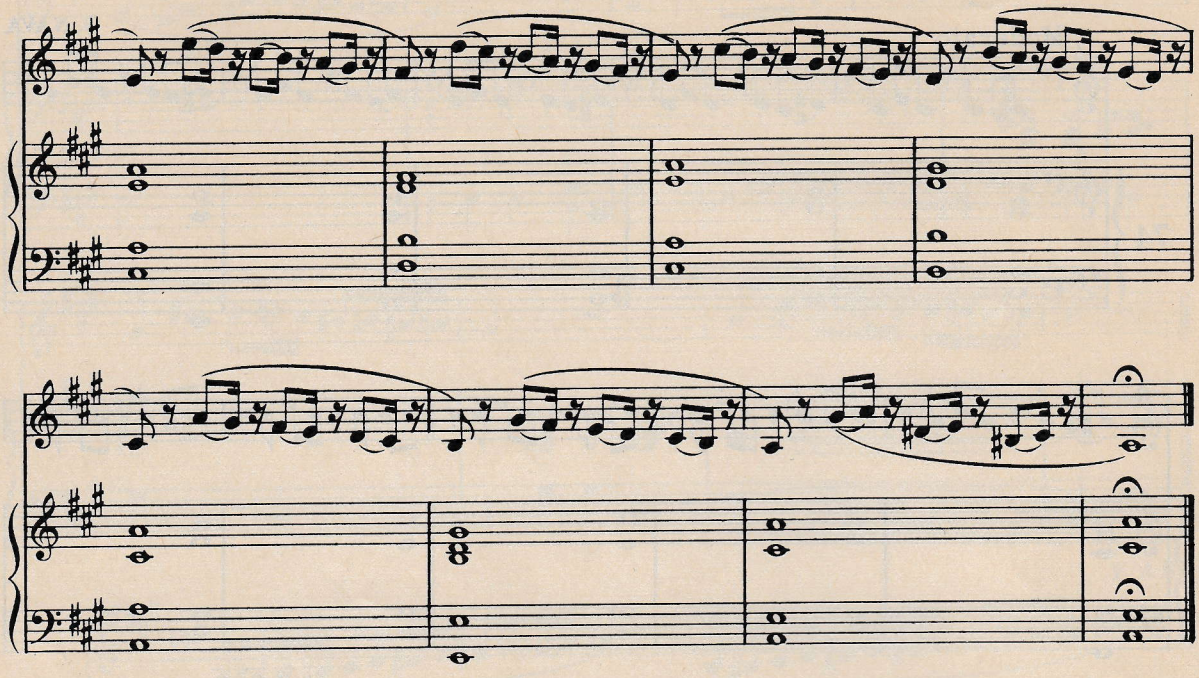
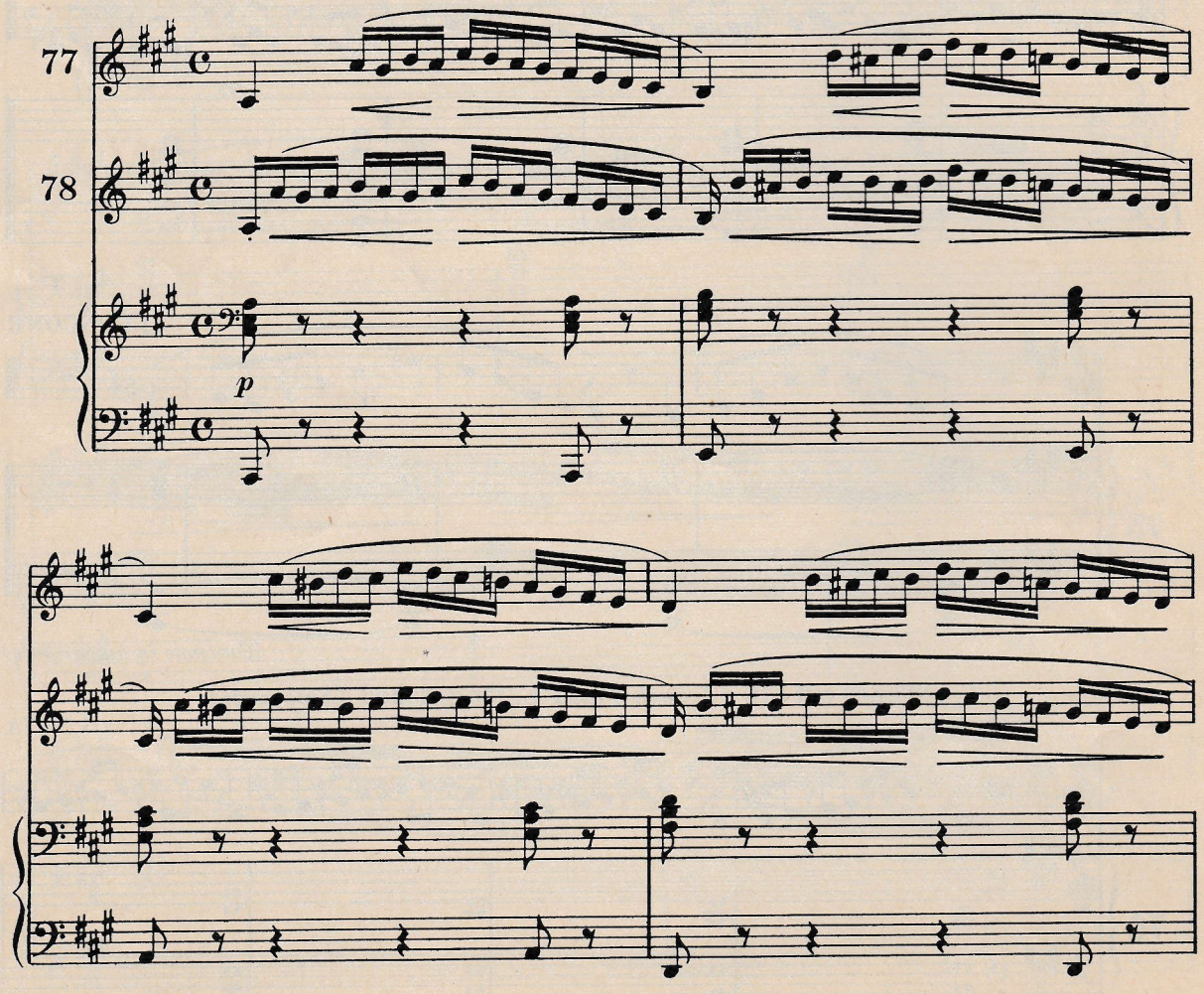
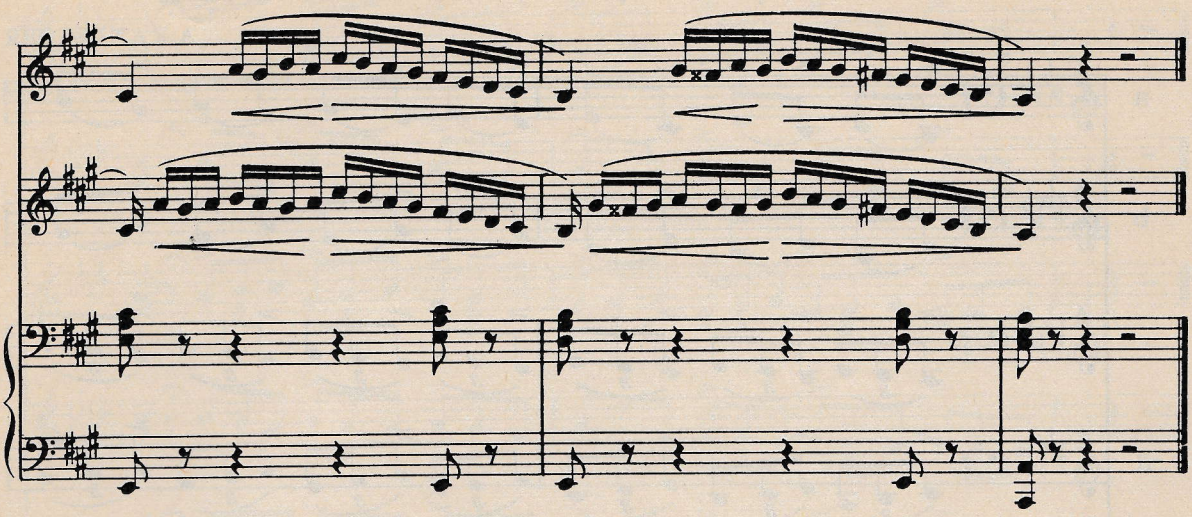


THE ROULADE *(VOLATE)*

F. ABT

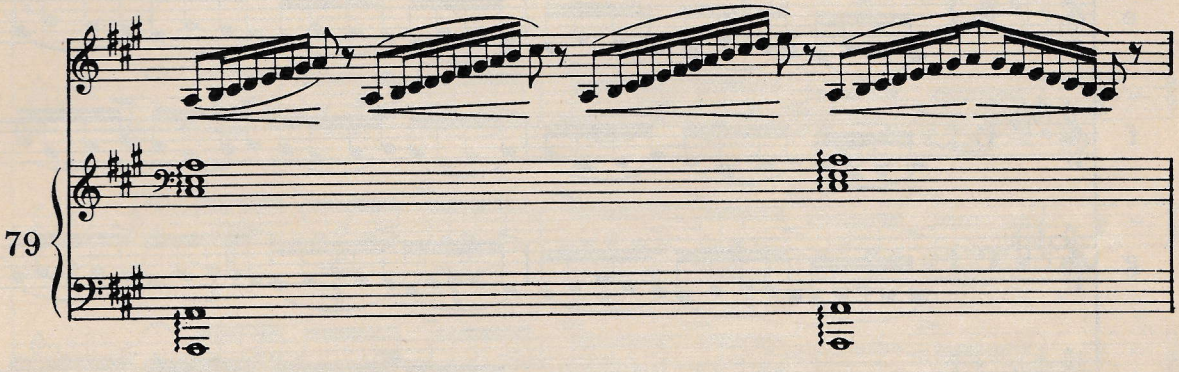


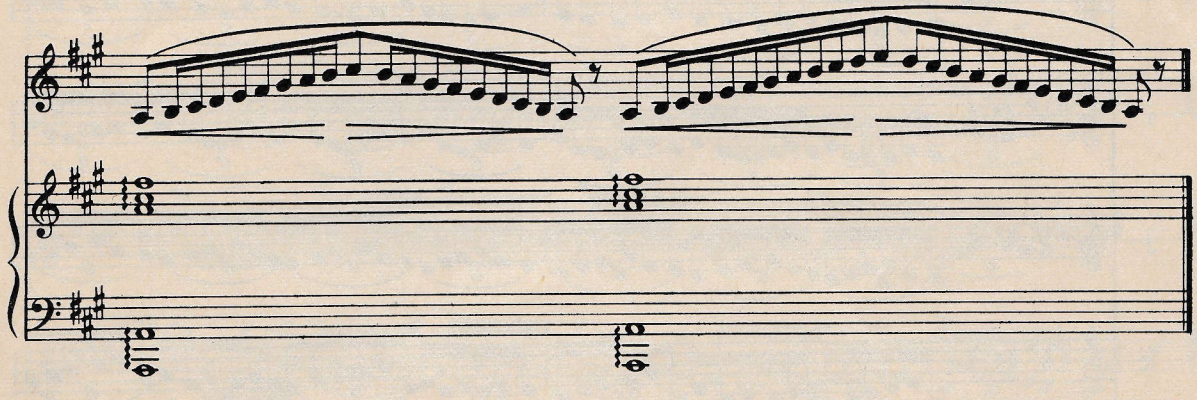
5-44-66932-96



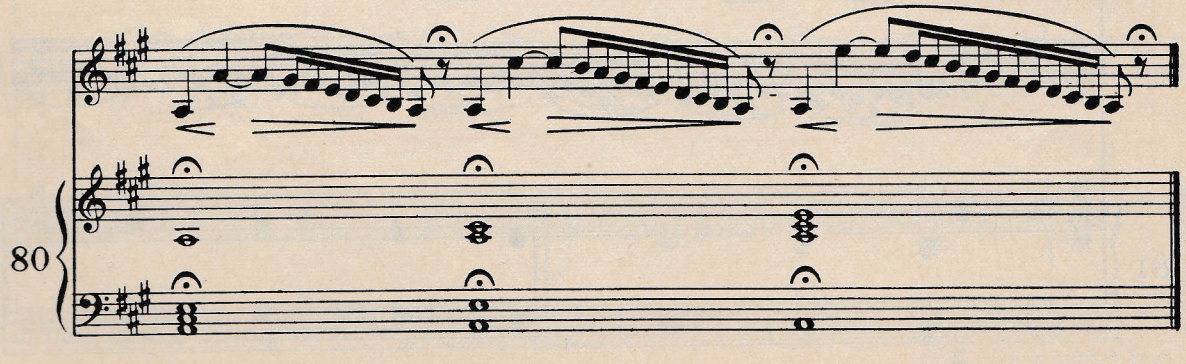
THE ROULADE *(VOLATE)*

F. ABT



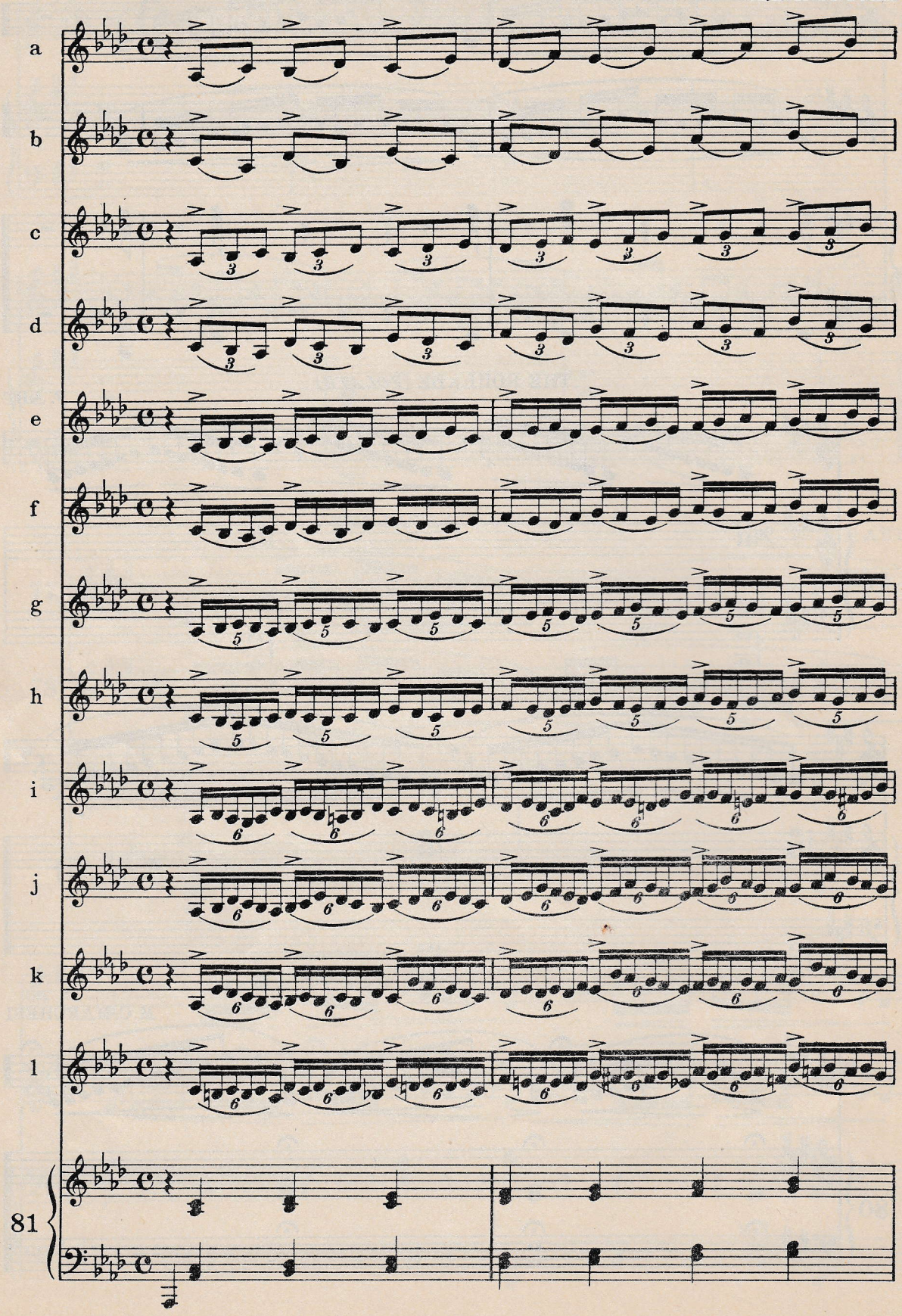


M.C. MARCHESI

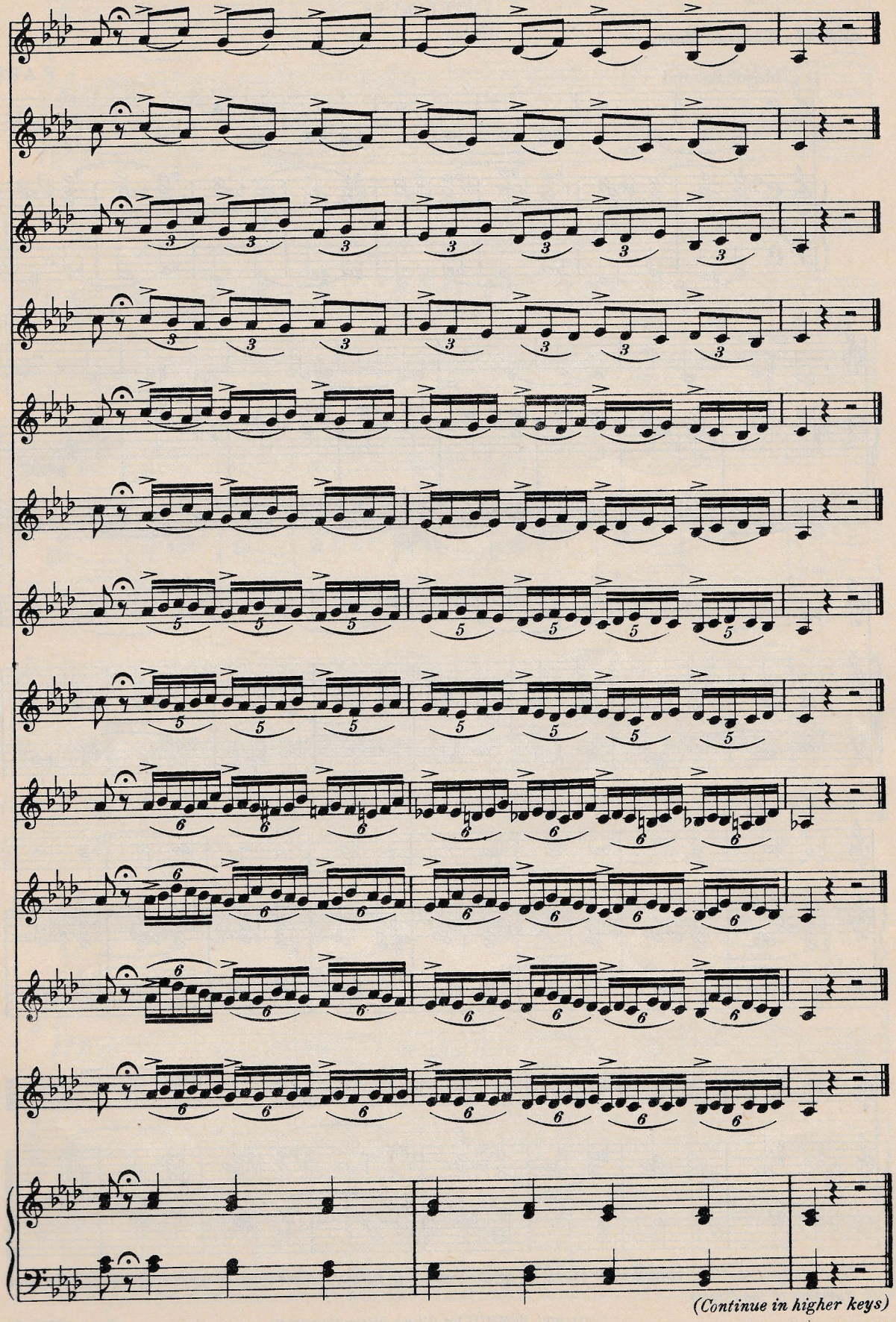


Exercises on Groups of Two, Three, Four, Five and Six Notes

A. RANDEGGER



5-44-66932-96



(Continue in higher keys)

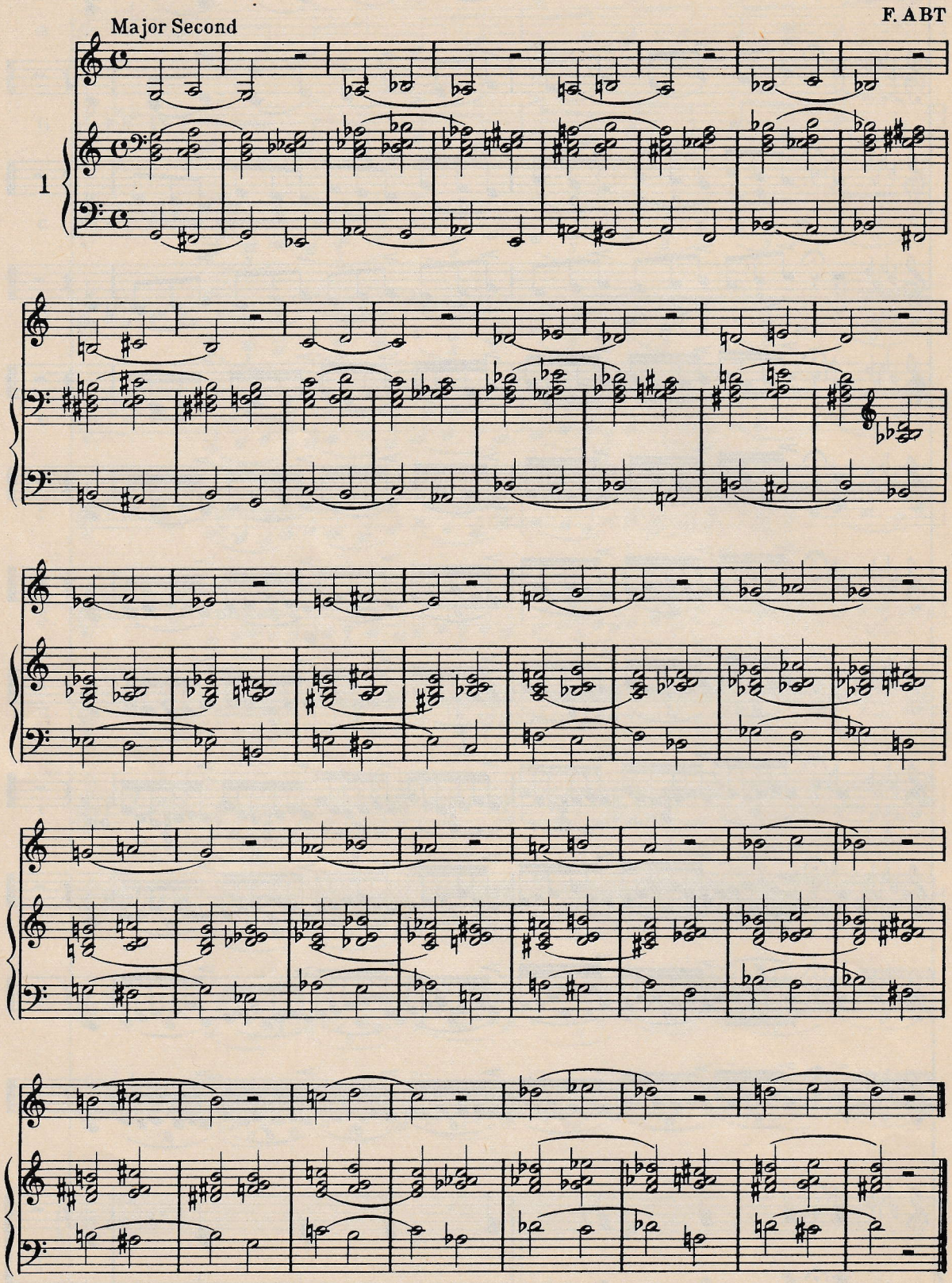
Part II

INTERVALS*

Edited by Eduardo Marzo

F. ABT

Major Second



**The study of the Intervals, may be taken up at the same time with the Exercises, after having learned the first 10 Numbers of the Scales.*

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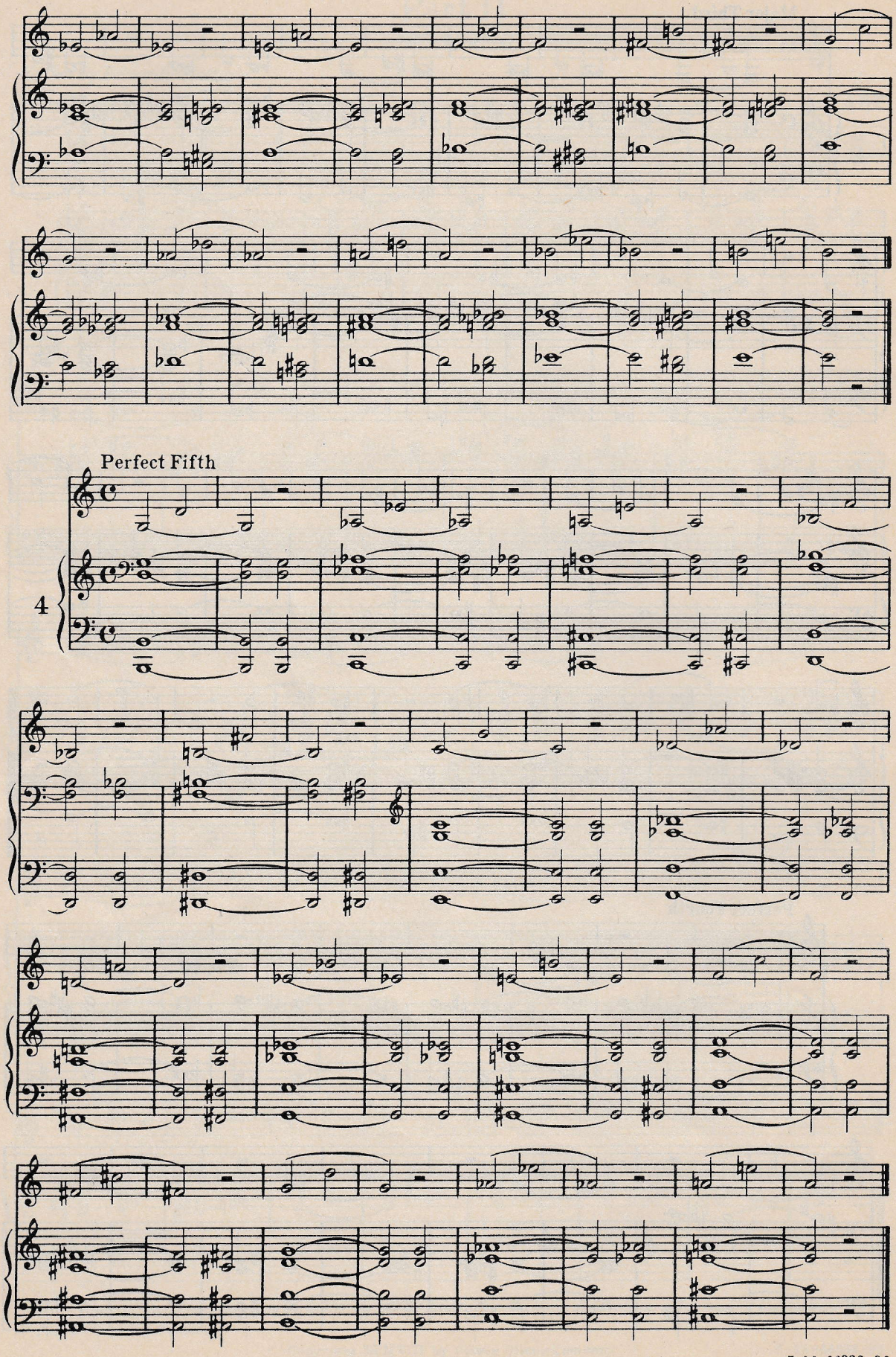
5-44-66932-96

Major Third

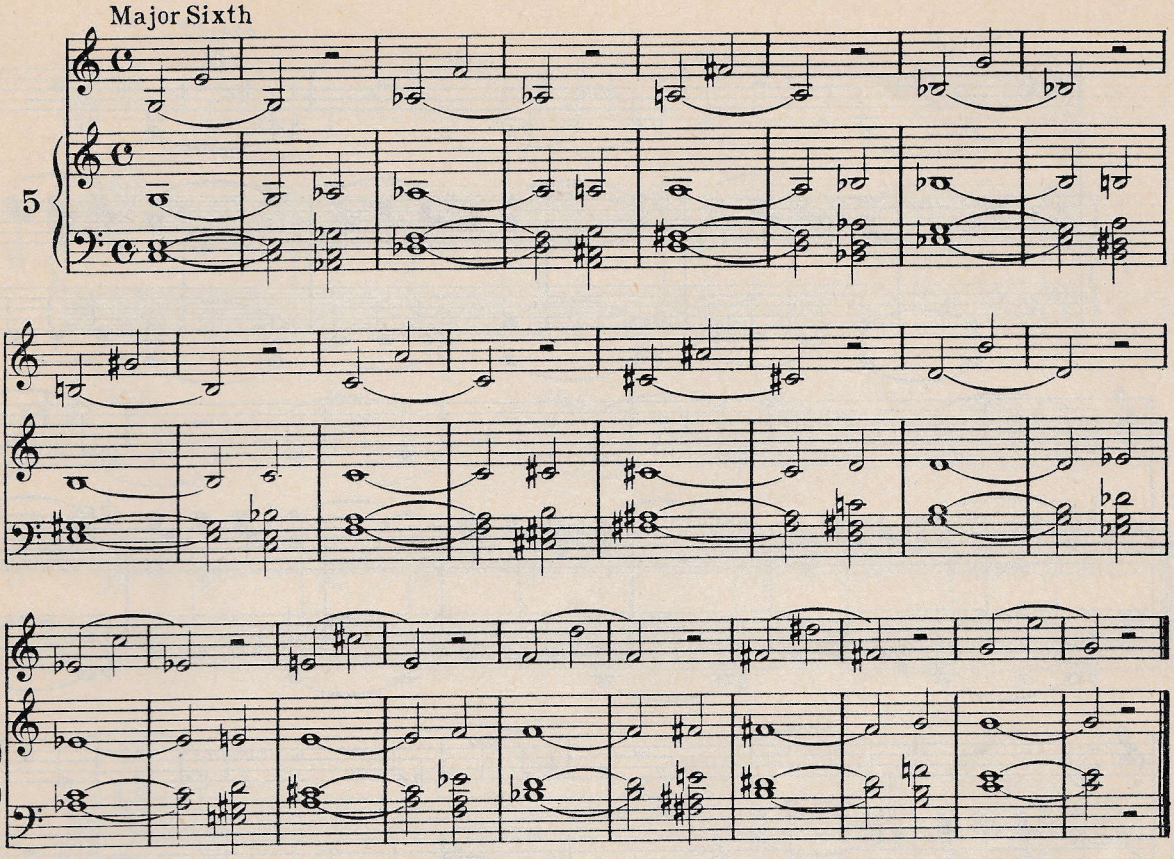
2

Perfect Fourth

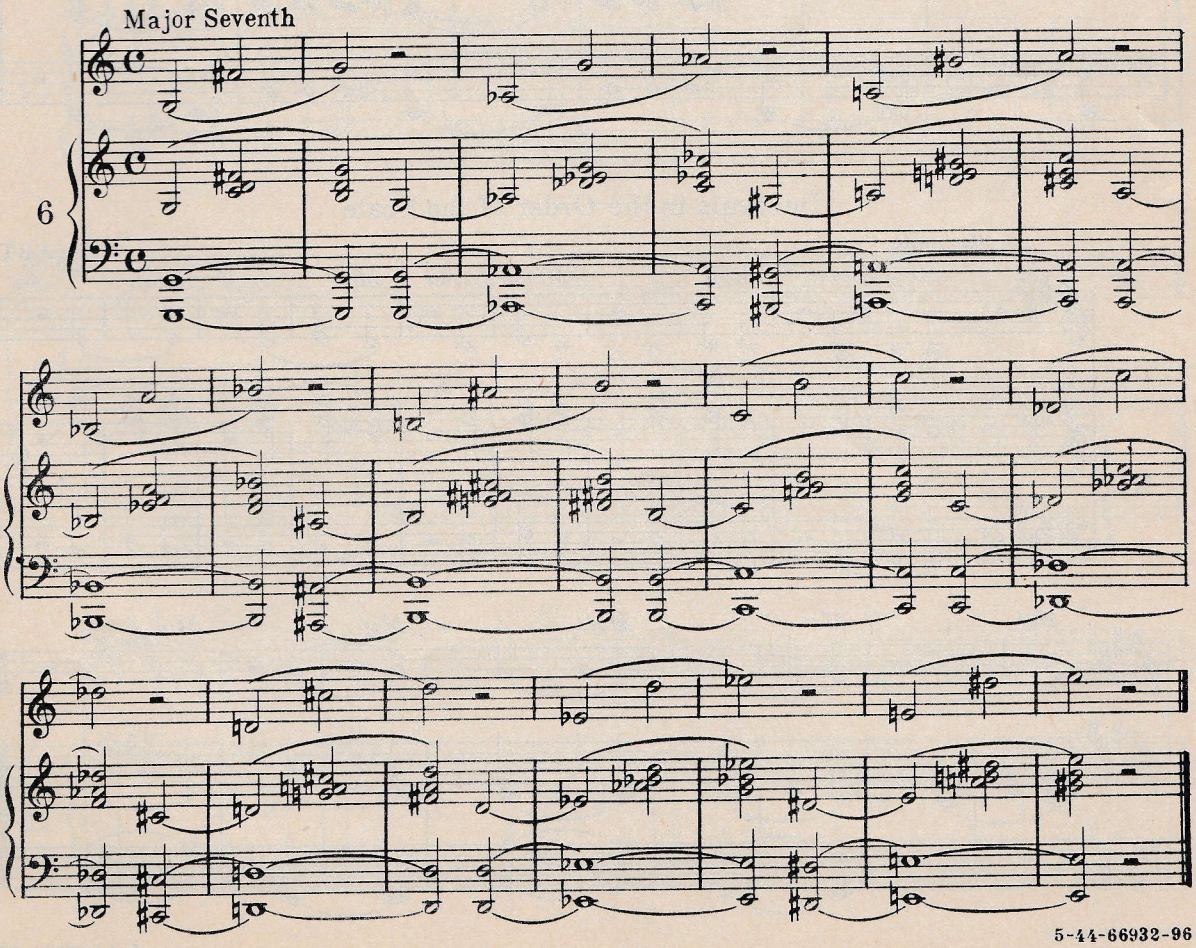
3


Perfect Fifth
4

Major Sixth

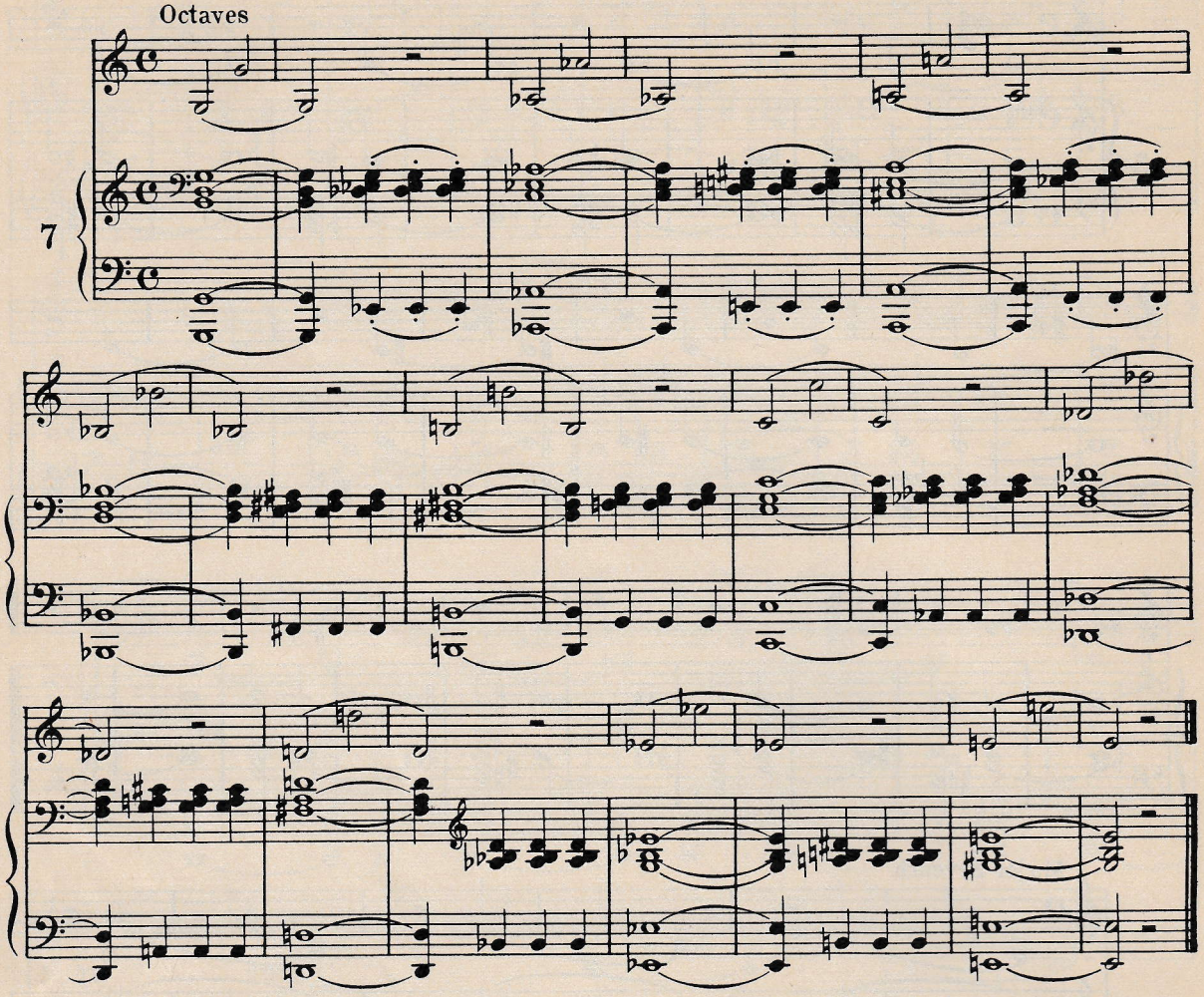


Major Seventh



Octaves

7



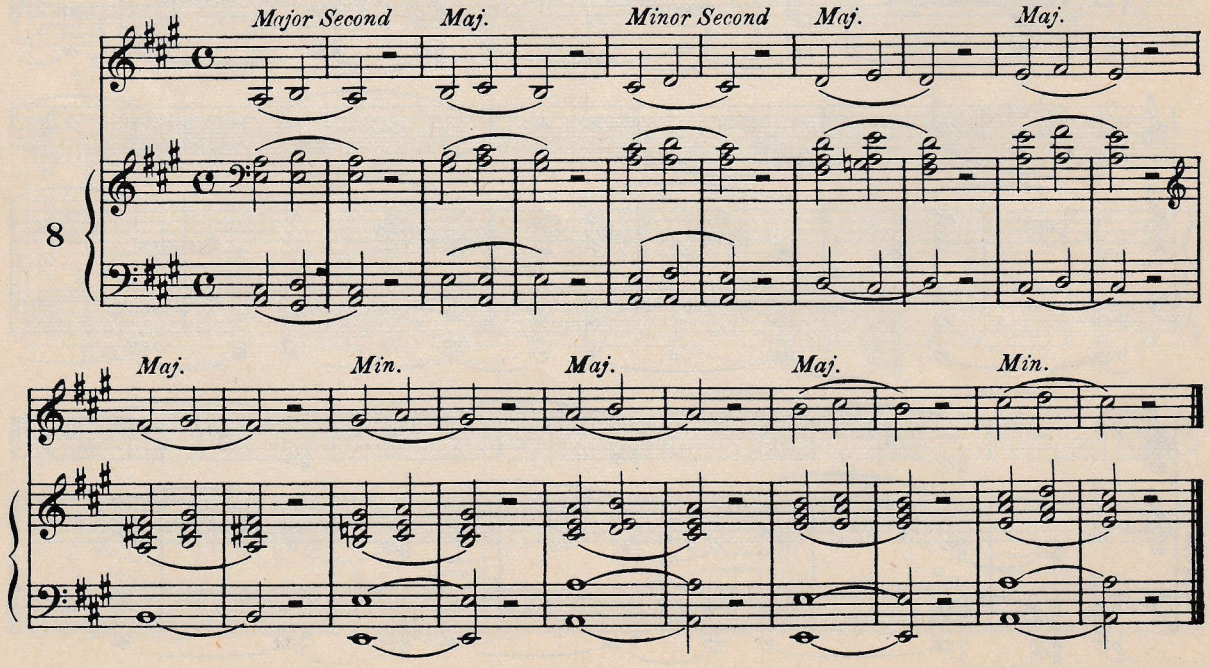
Intervals in the Order of the Scale

Seconds

F. ABT

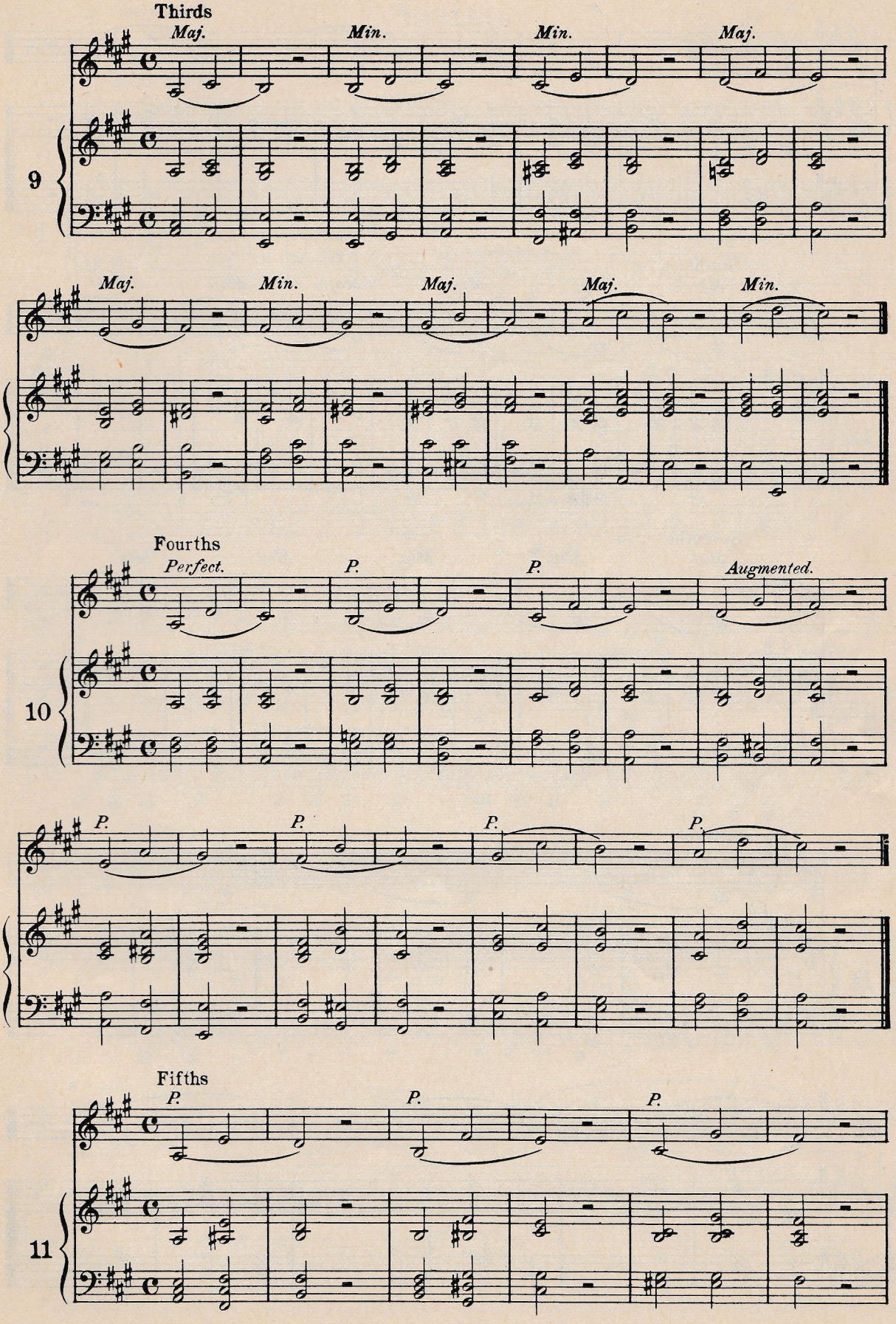
Major Second *Maj.* *Minor Second* *Maj.* *Maj.*

8

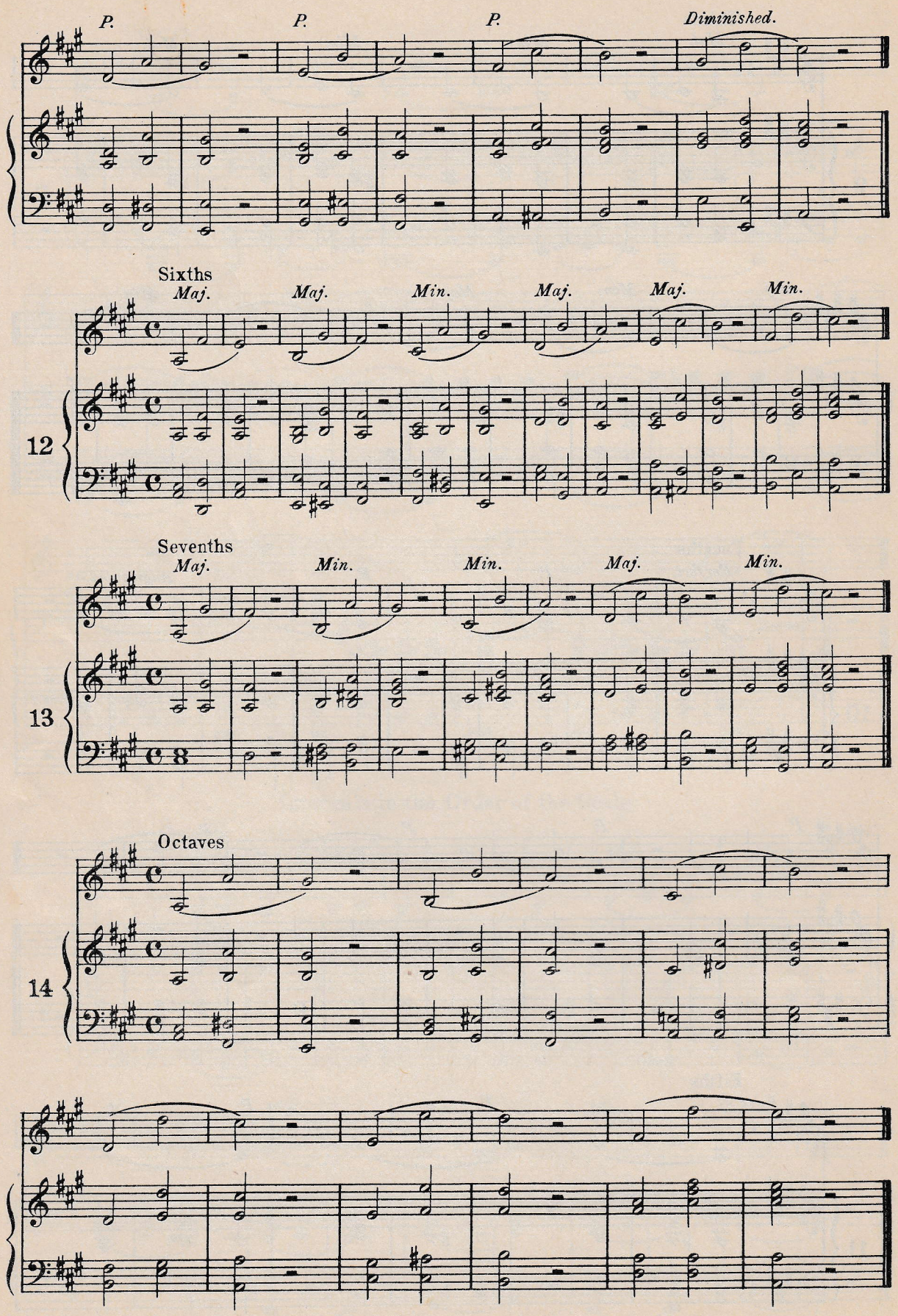


Maj. *Min.* *Maj.* *Maj.* *Min.*

5-44-66932-96


Thirds
Maj.
Min.
Min.
Maj.
9
Maj.
Min.
Maj.
Maj.
Min.
Fourths
Perfect.
P.
P.
Augmented.
10
P.
P.
P.
P.
Fifths
P.
P.
P.
11

5-44-66932-96


P.
P.
P.
Diminished.
Sixths
Maj.
Maj.
Min.
Maj.
Maj.
Min.
12
Sevenths
Maj.
Min.
Min.
Maj.
Min.
13
Octaves
14

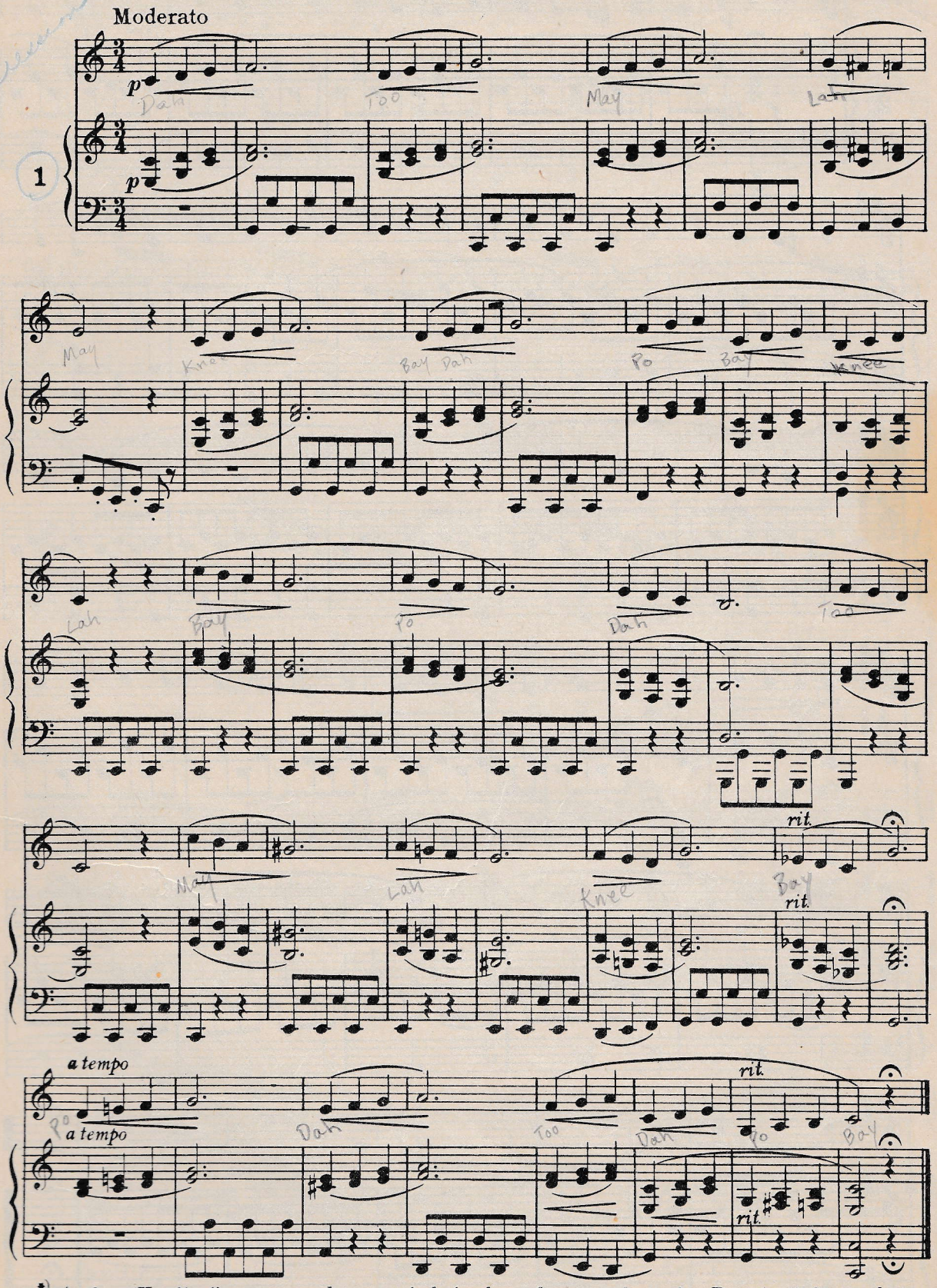
5-44-66932-96

Part III

VOCALISES *)

Edited by Eduardo Marzo

L. BORDESE, (Op. 29)



*) *As these "Vocalises" are arranged progressively in almost the same order as the "Exercises" they can be commenced soon after having accomplished the study of the "Intervals."*

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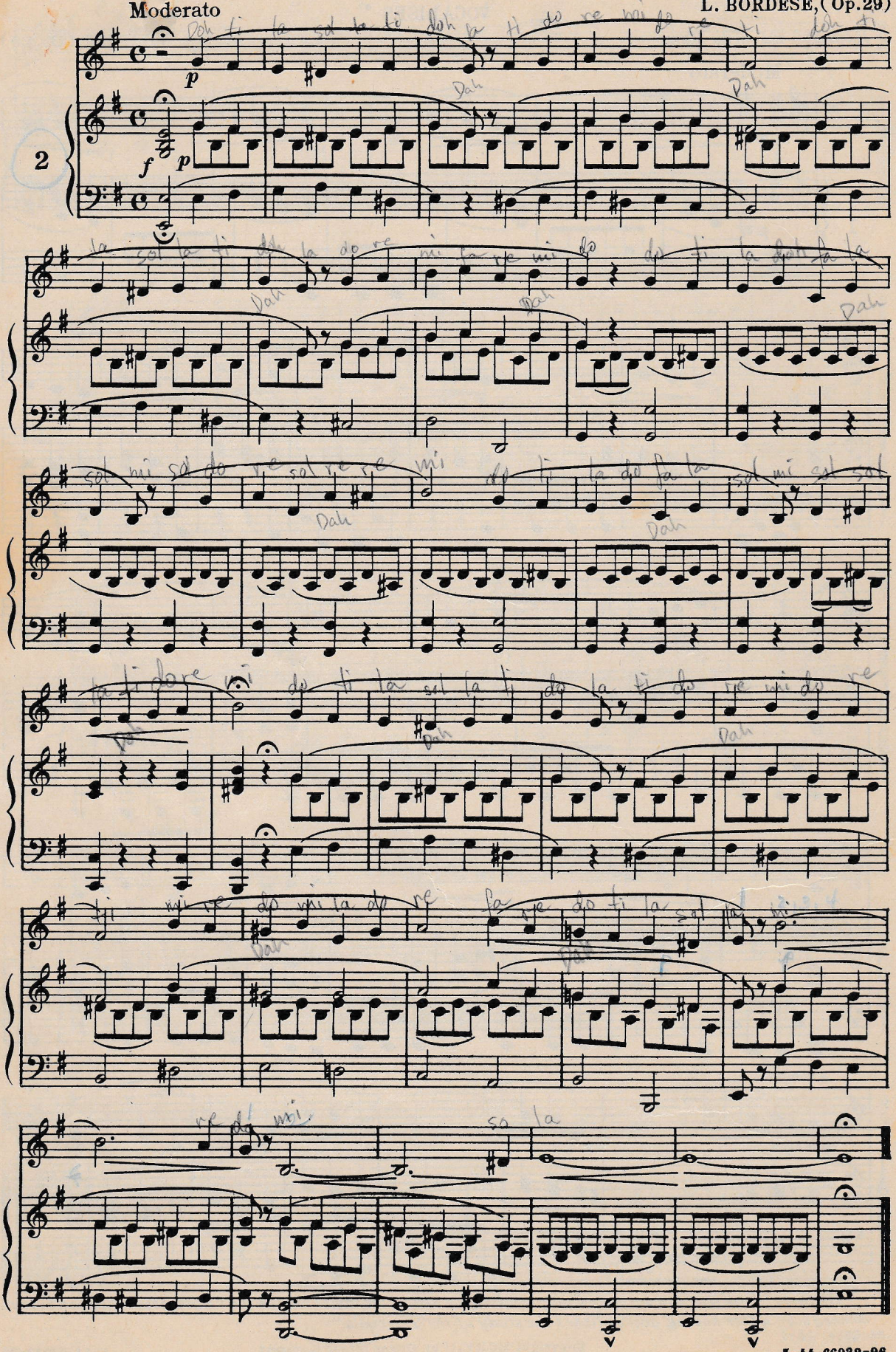
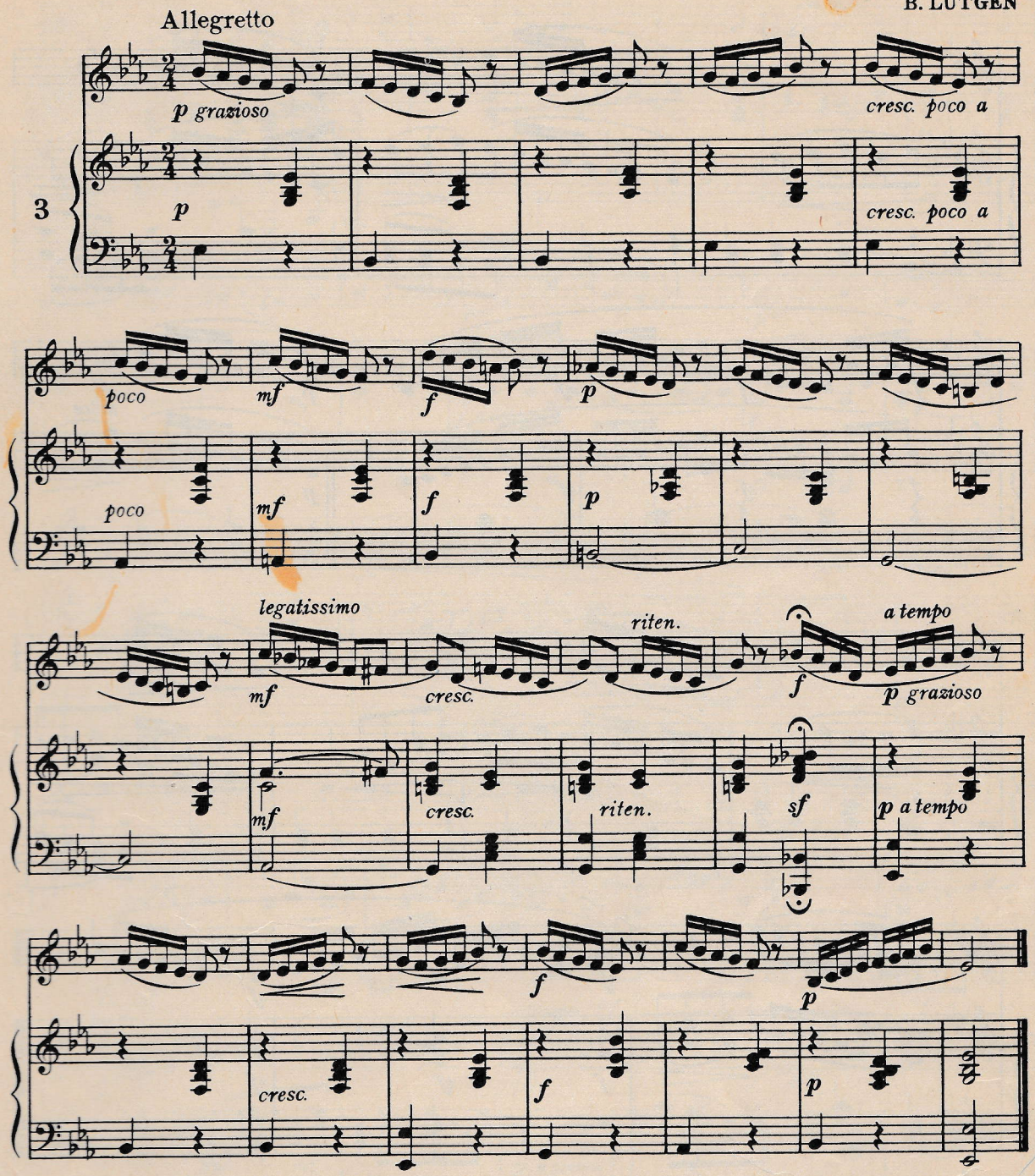
5-44-66932-96

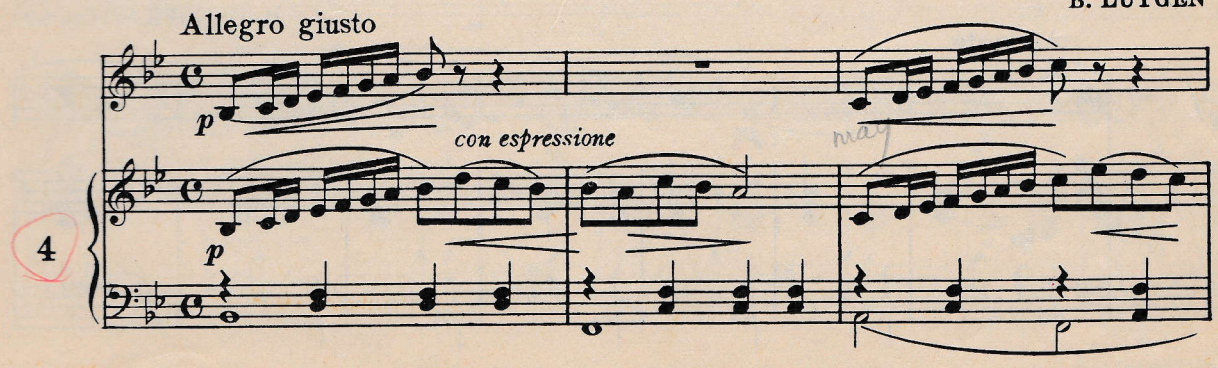
Moderato

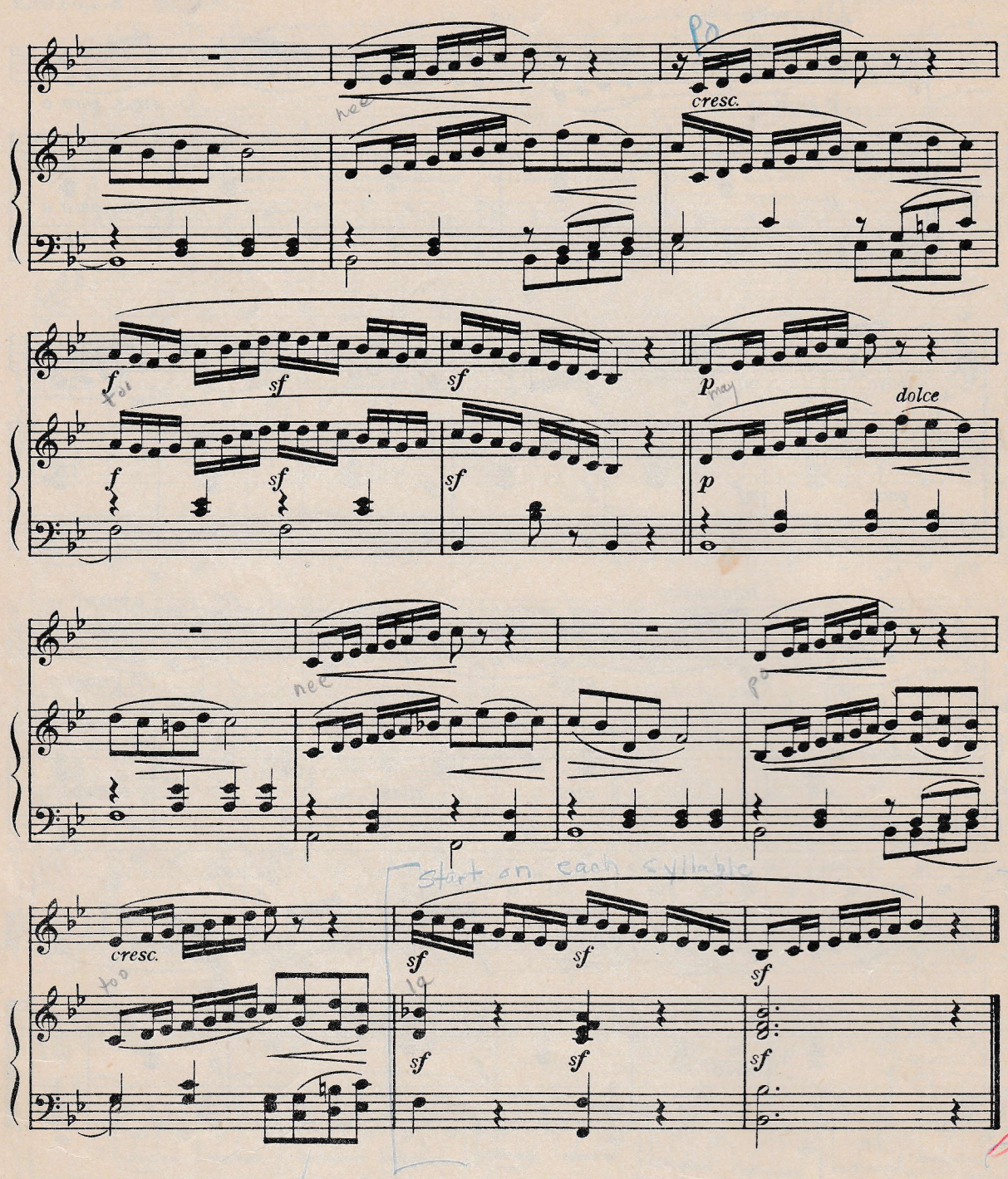
L. BORDESE, (Op. 29)



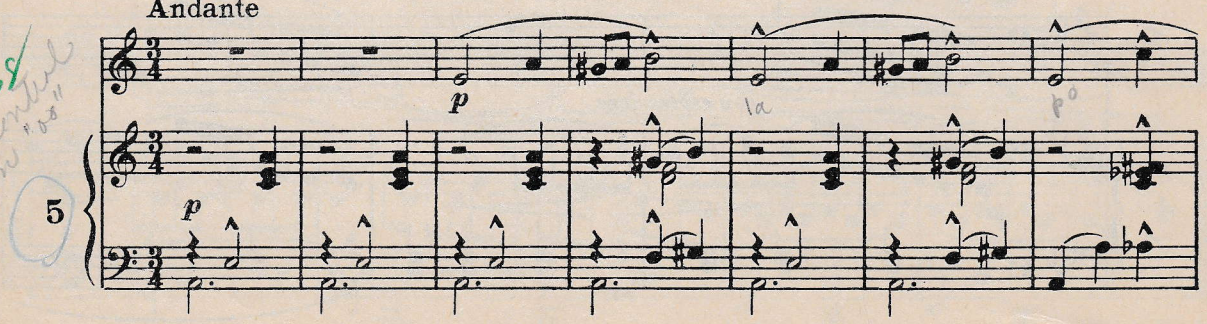

Allegretto
p grazioso
cresc. poco a
3
p
cresc. poco a
poco
mf
f
p
poco
mf
f
p
legatissimo
riten.
a tempo
mf
cresc.
f
p grazioso
mf
cresc.
riten.
sf
p a tempo
f
p
cresc.
f
p

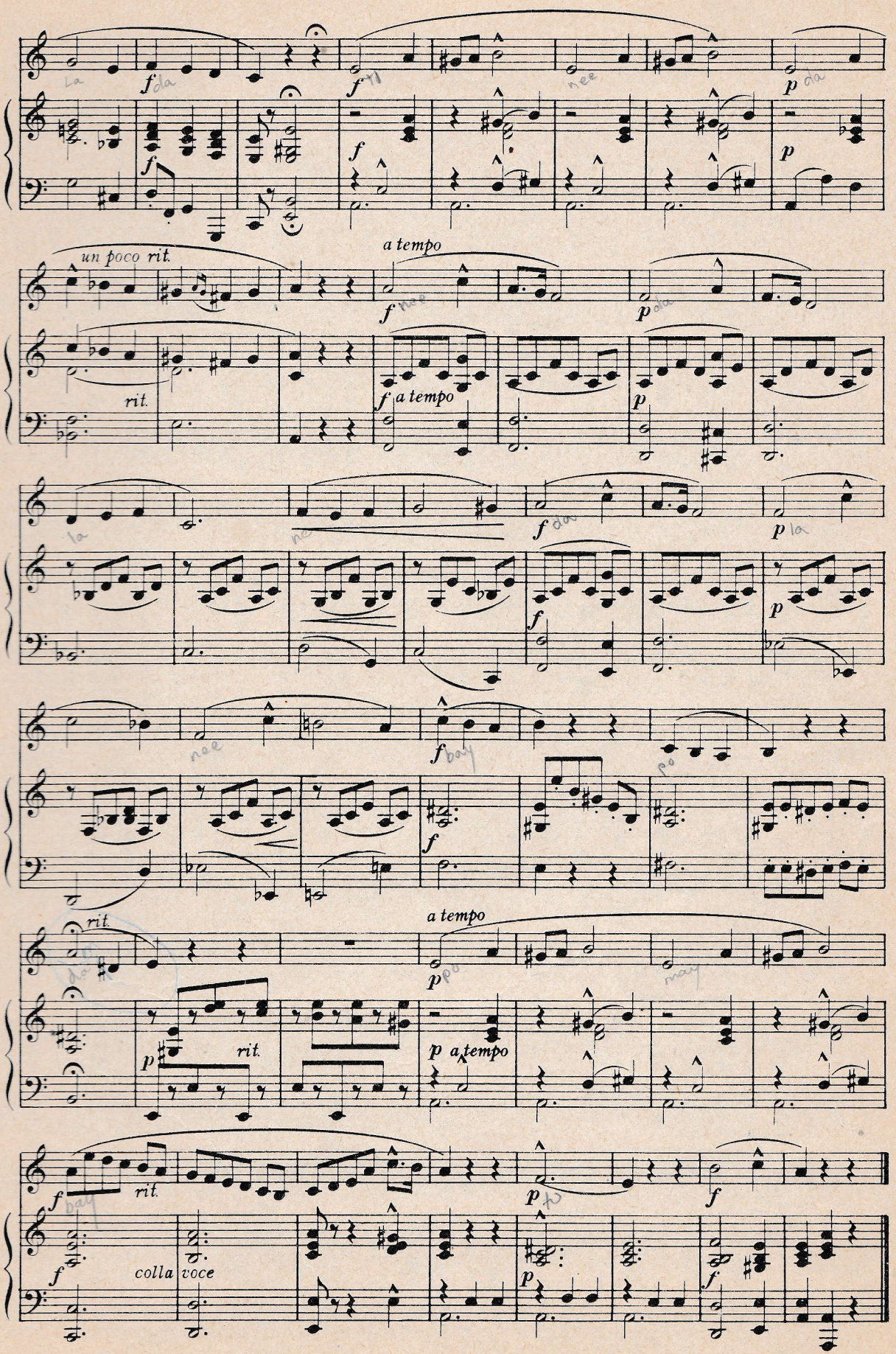
B. LÜTGEN


Allegro giusto
p
con espressione
4
p



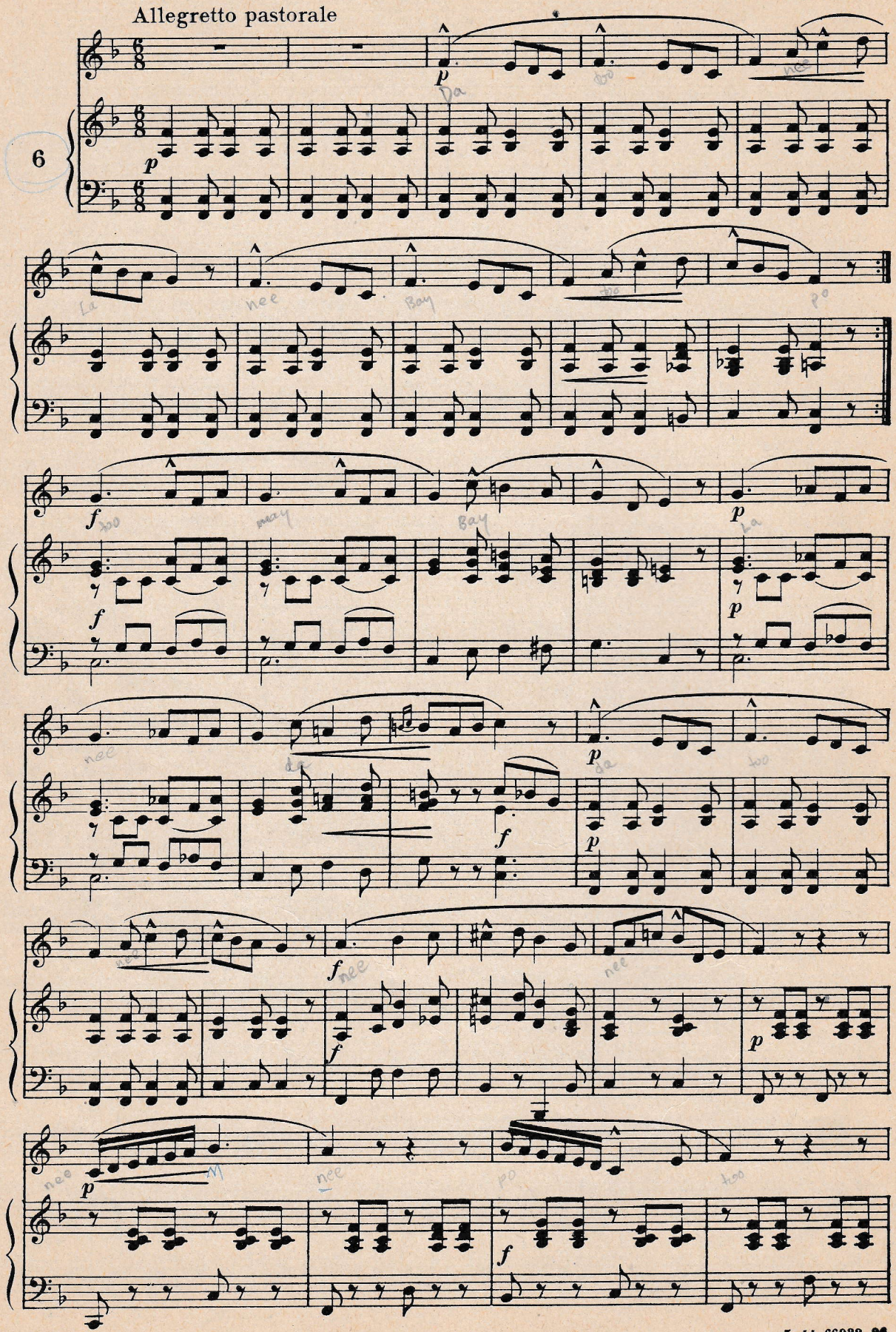
H. PANOFKA, (Op. 89)

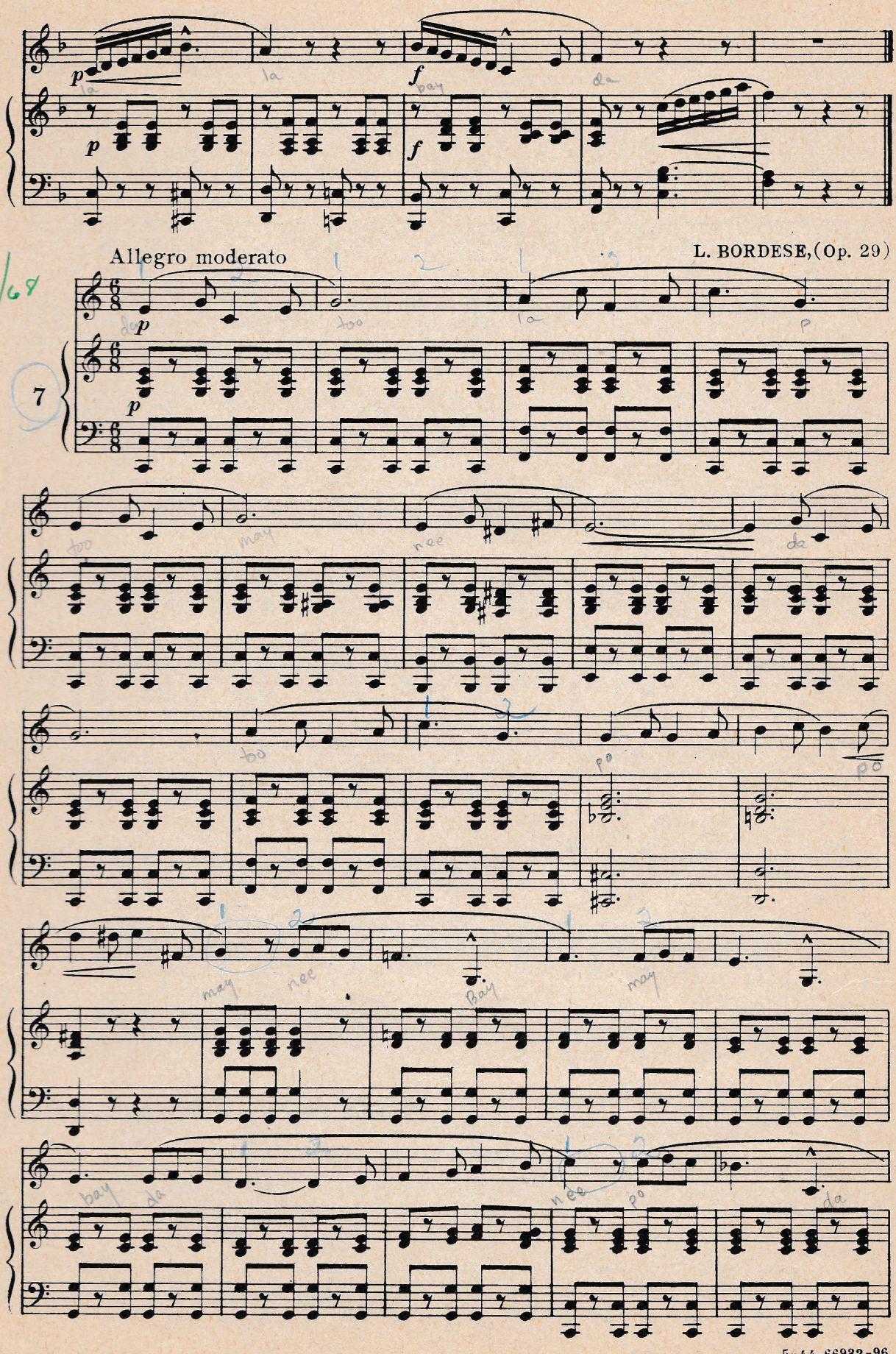


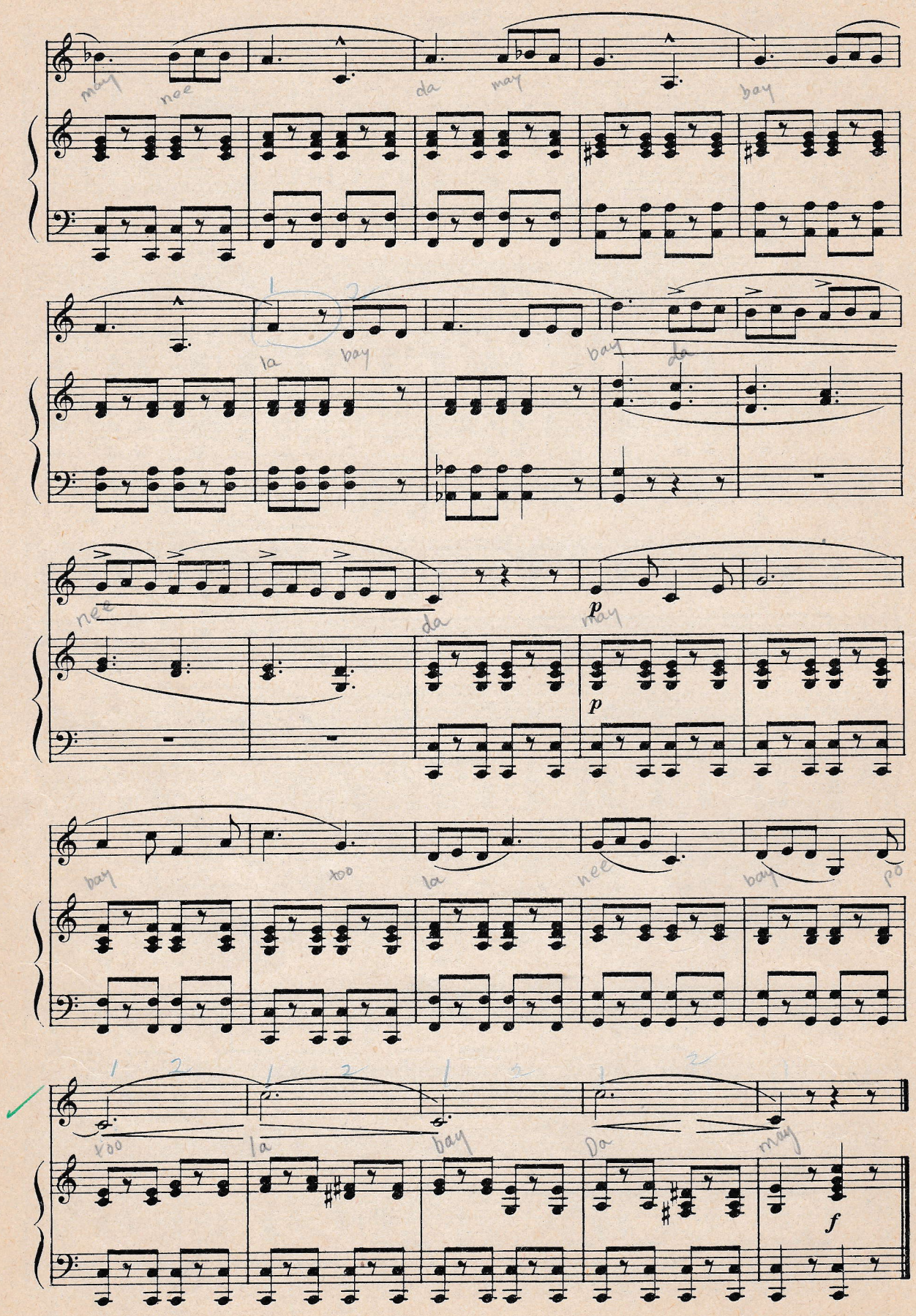

un poco rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
colla voce

H. PANOFKA, (Op. 89)

Allegretto pastorale

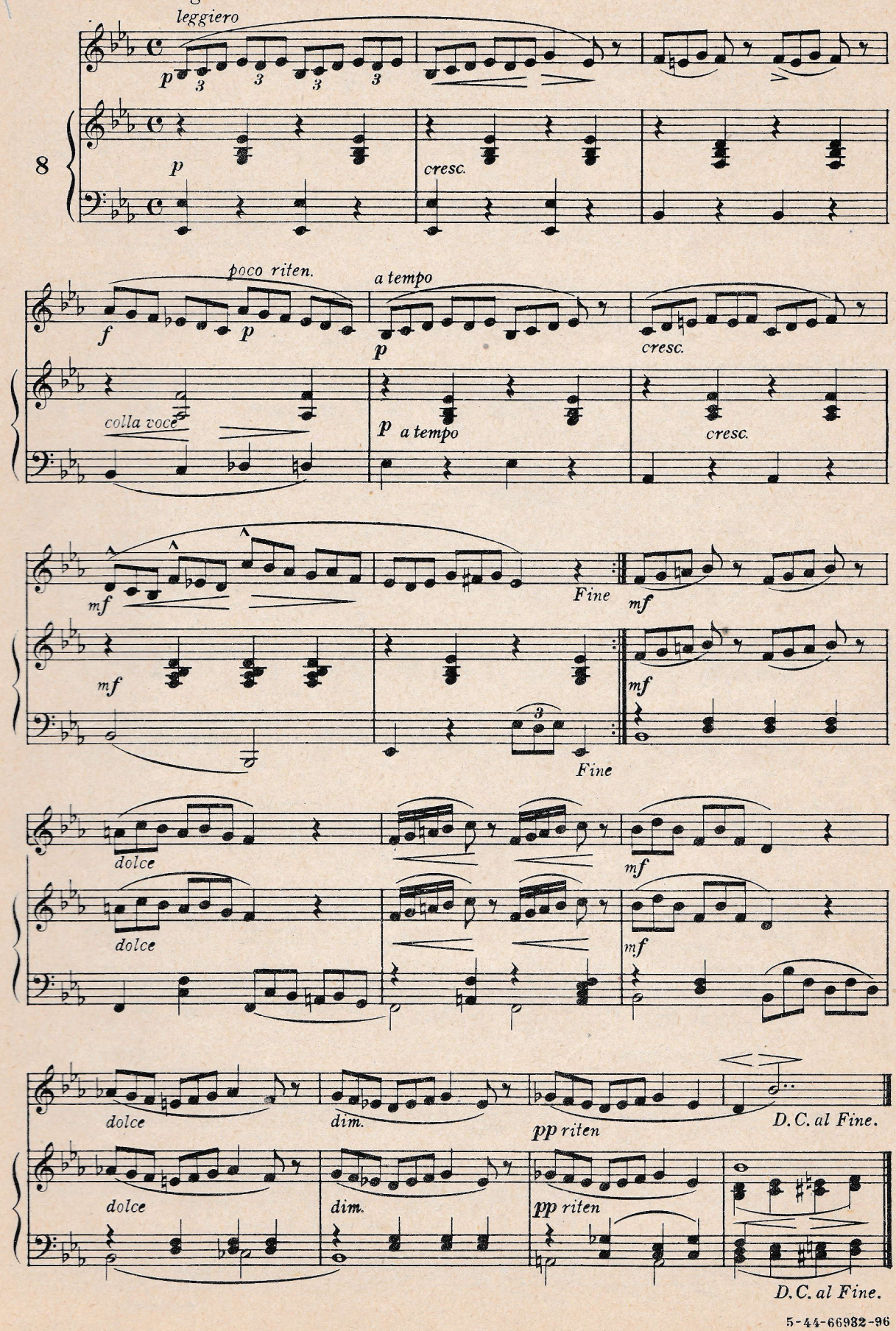



Allegro moderato
L. BORDESE,(Op. 29)
7

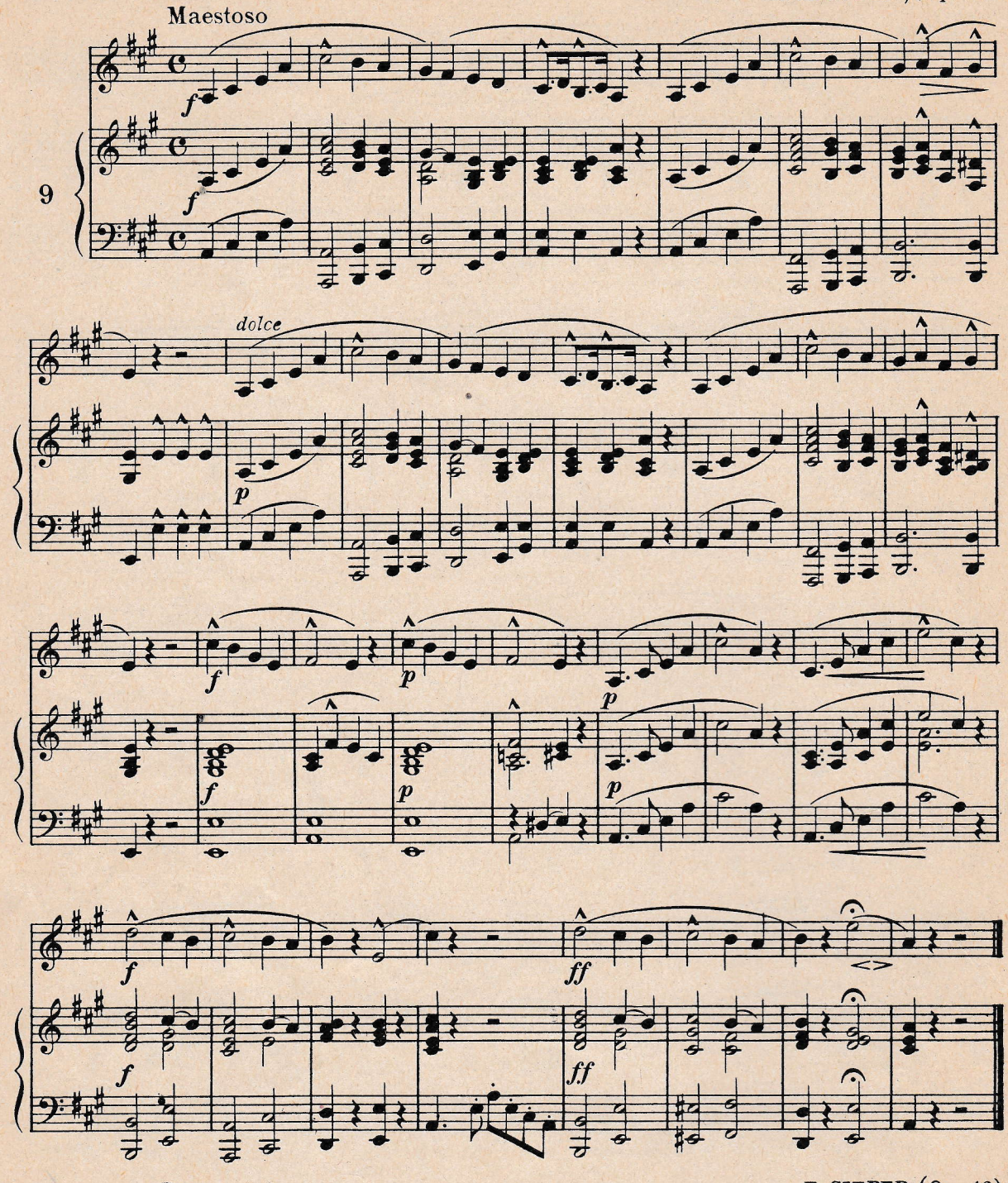

may
nee
da
may
bay
la
bay
bay
da
nee
da
may
p
p
bay
too
la
nee
bay
po
too
la
bay
Da
may
f

B. LUTGEN

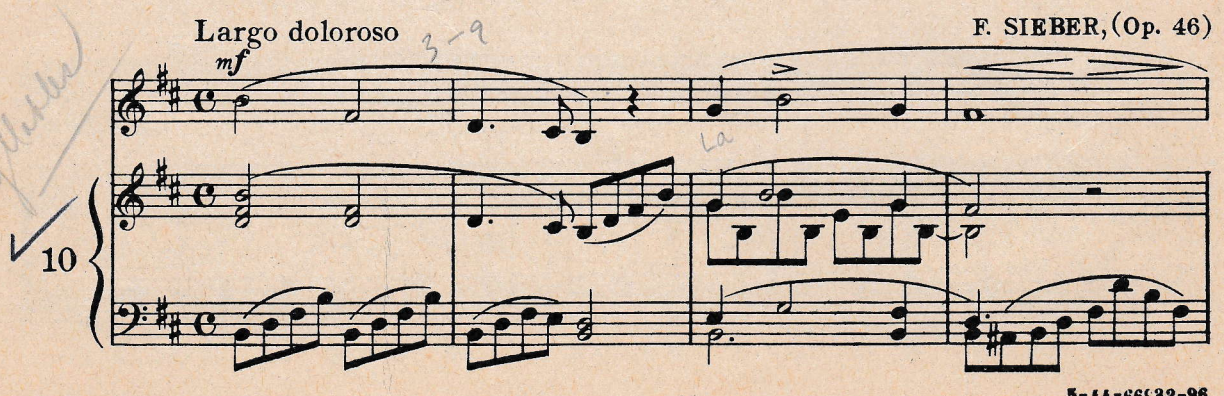
Allegro moderato

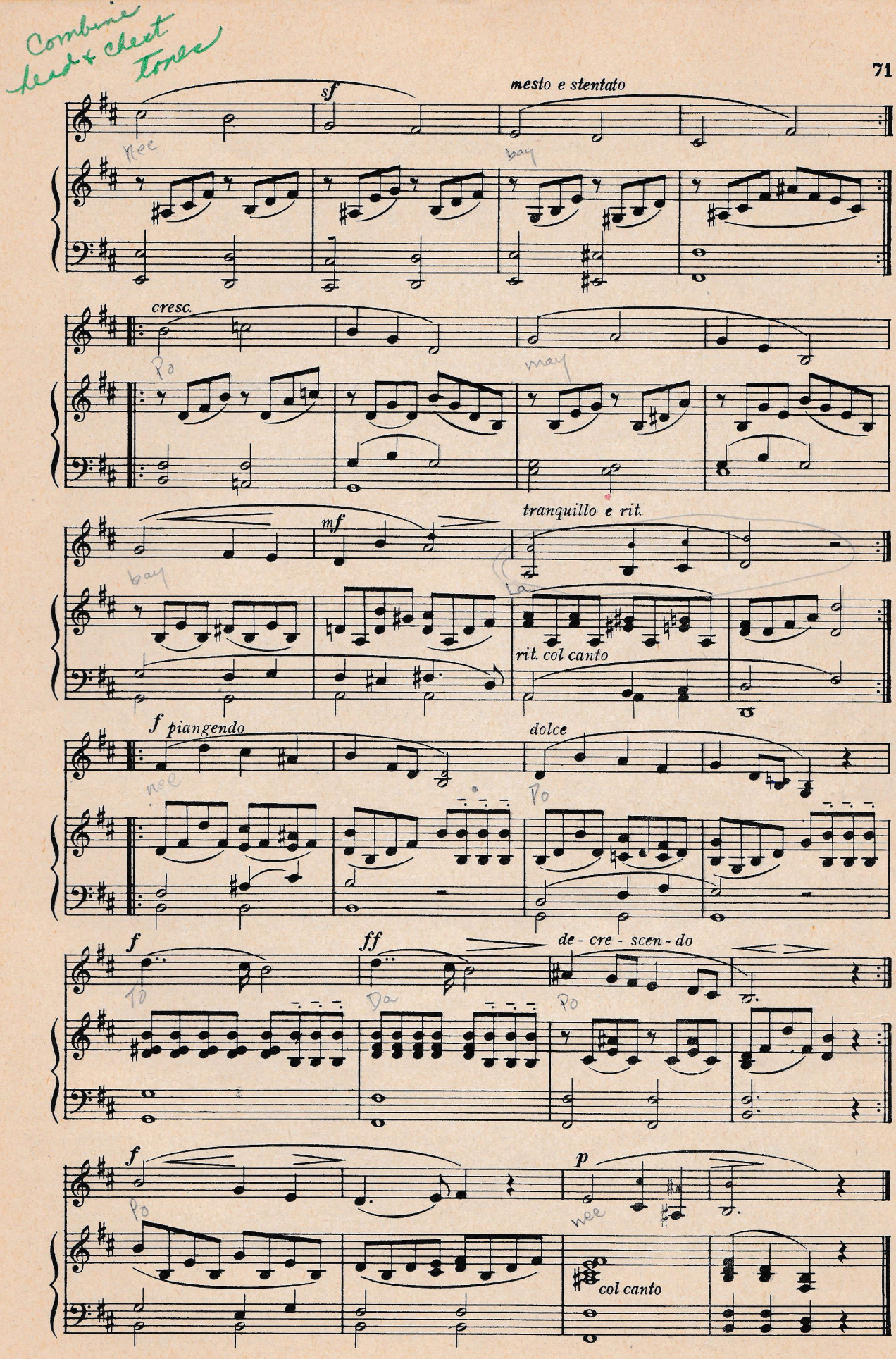


H. PANOFKA, (Op. 89)

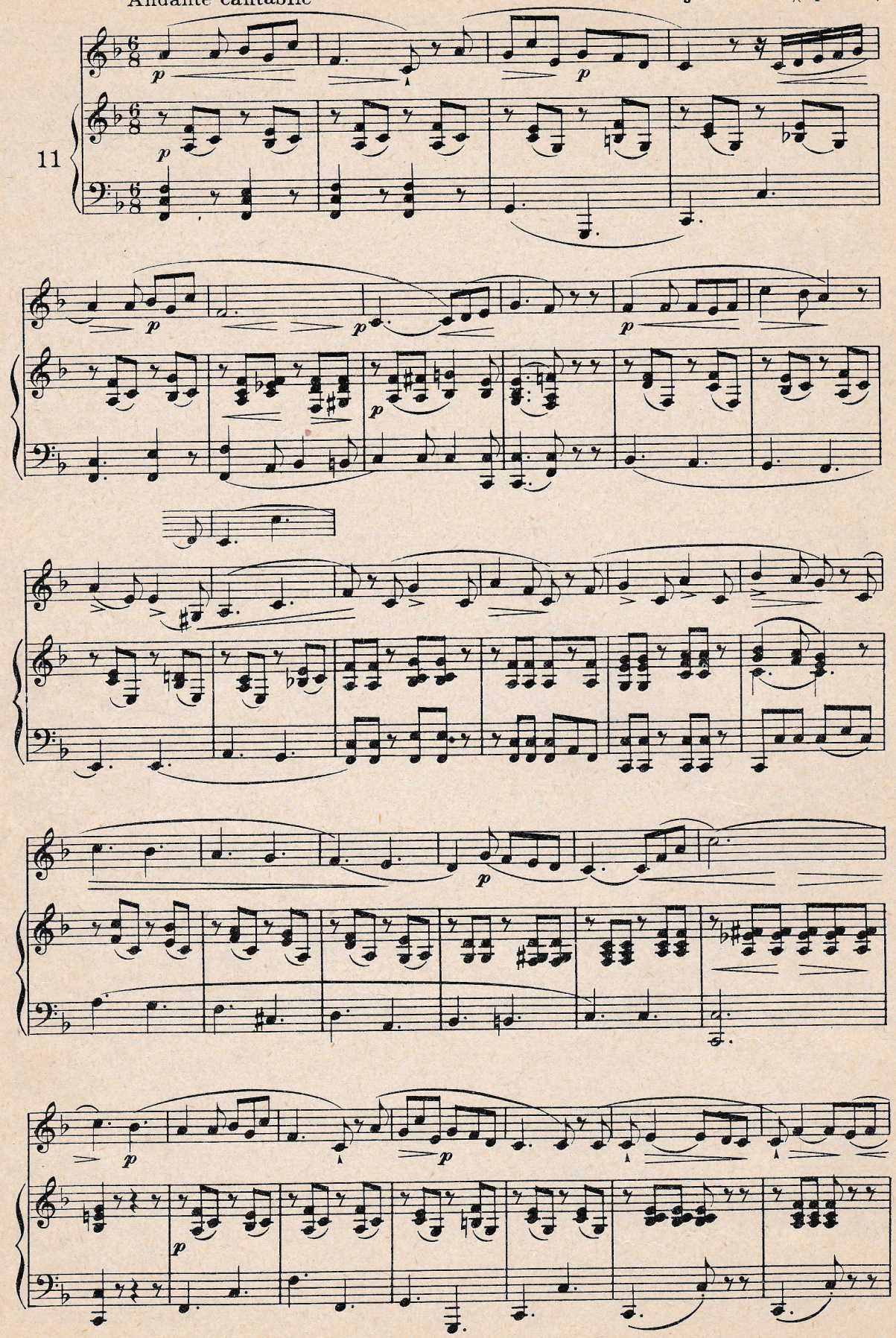


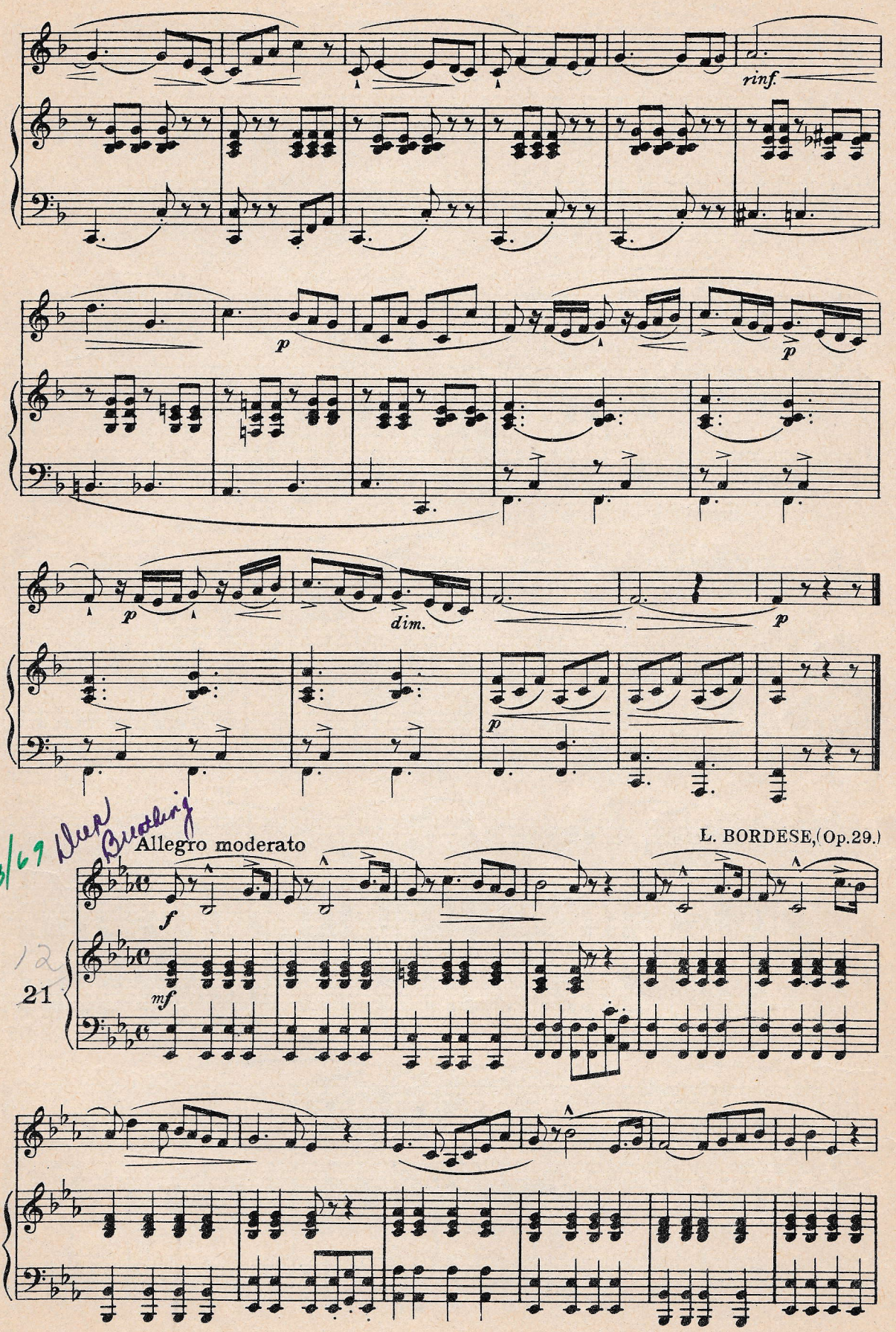
F. SIEBER, (Op. 46)

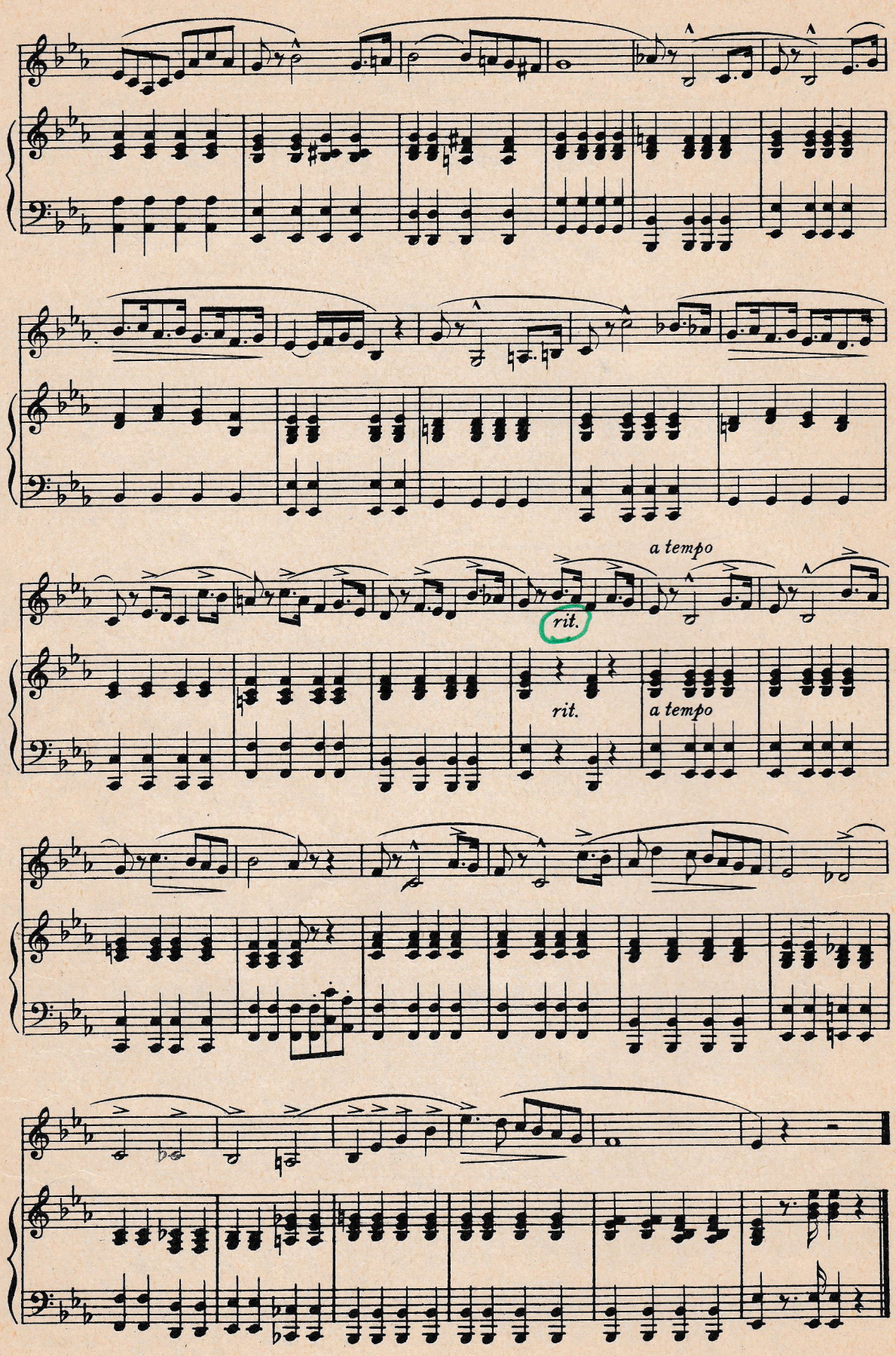



sf
mesto e stentato
cresc.
mf
tranquillo e rit.
rit. col canto
f piangendo
dolce
f
ff
de - cre - scen - do
f
p
col canto

Andante cantabile

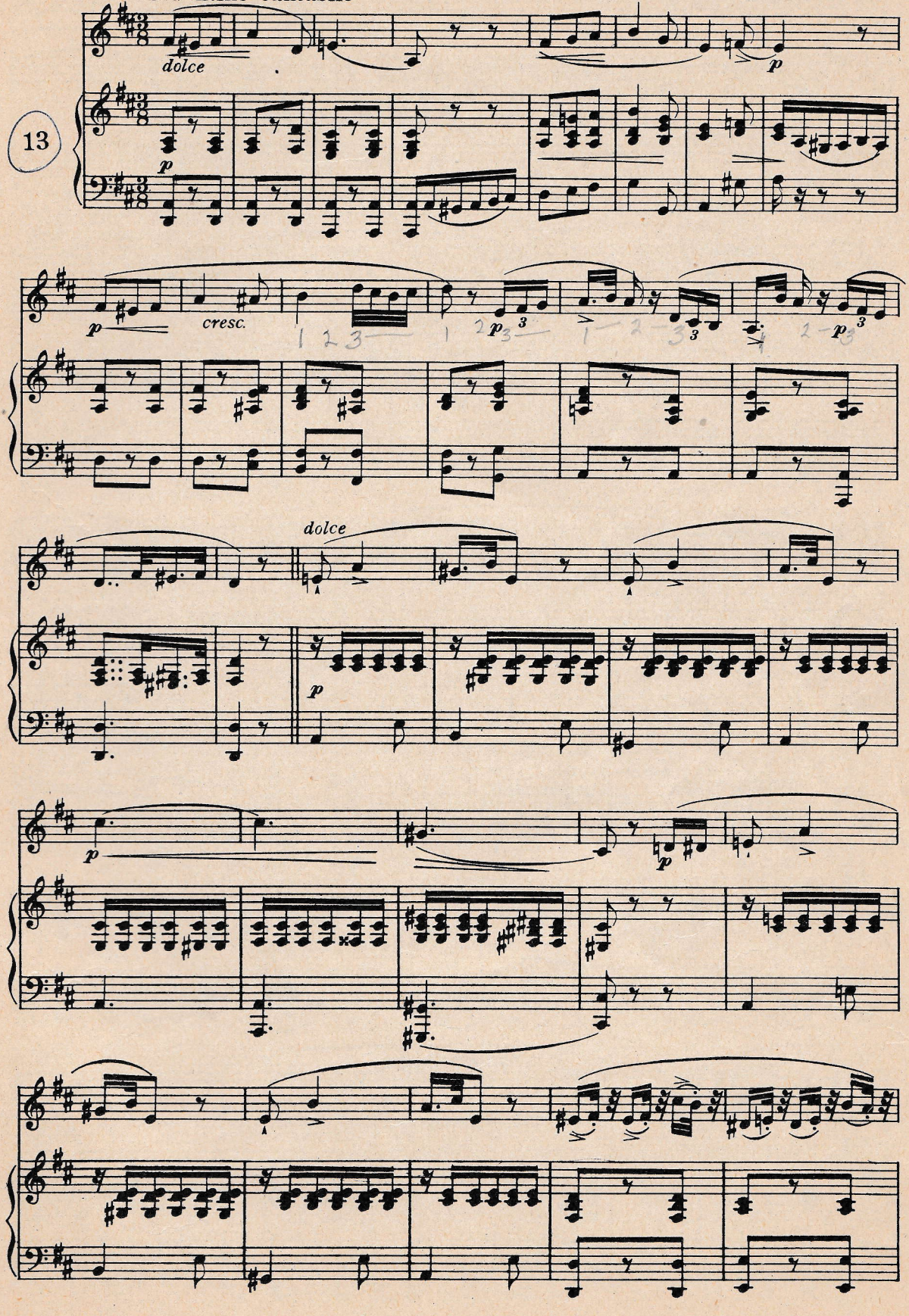


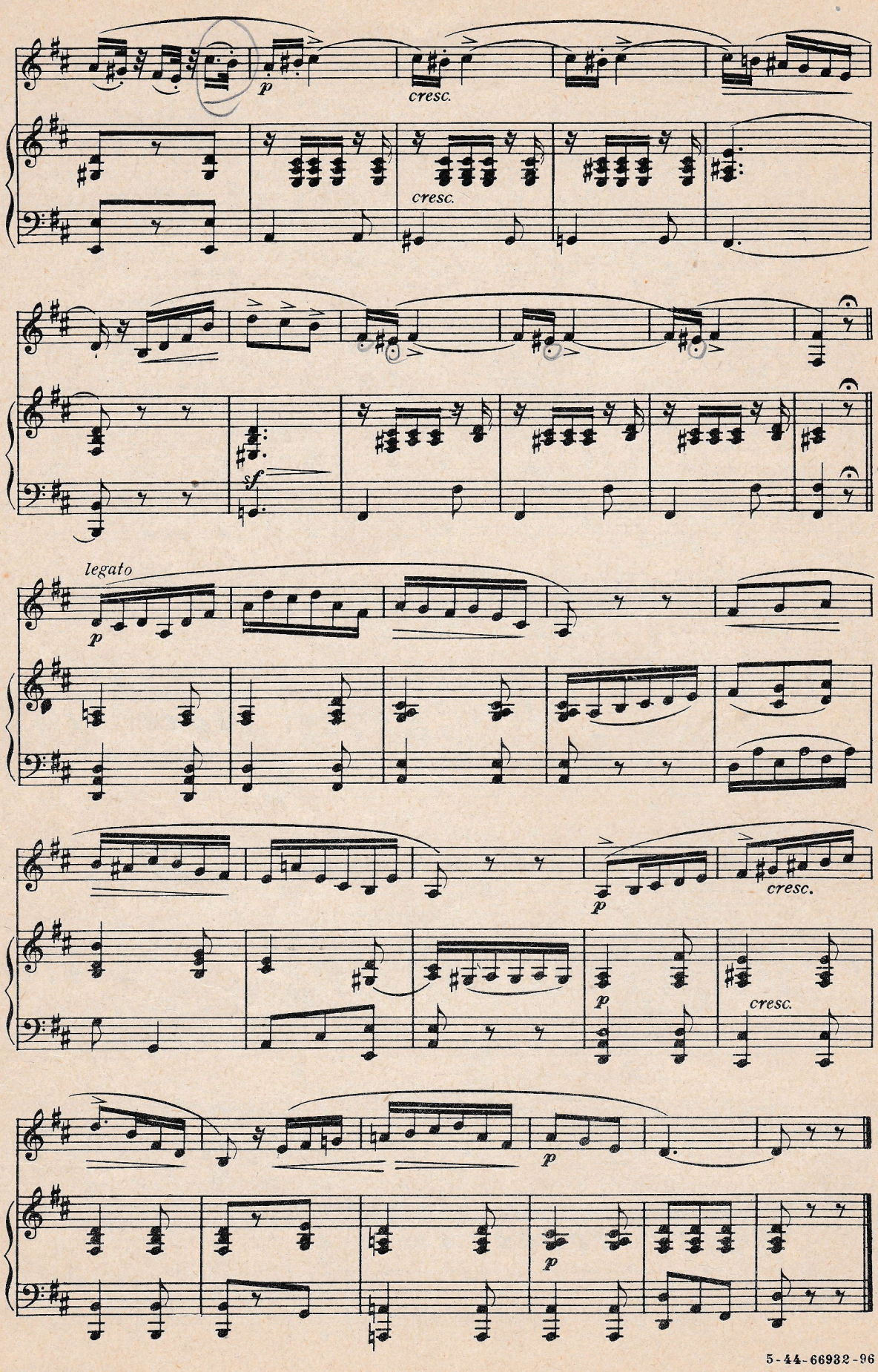

rinf.
p
p
p
dim.
p
p
Allegro moderato
L. BORDESE, (Op. 29.)
f
mf
21


a tempo
rit.
rit.
a tempo

Andantino cantabile

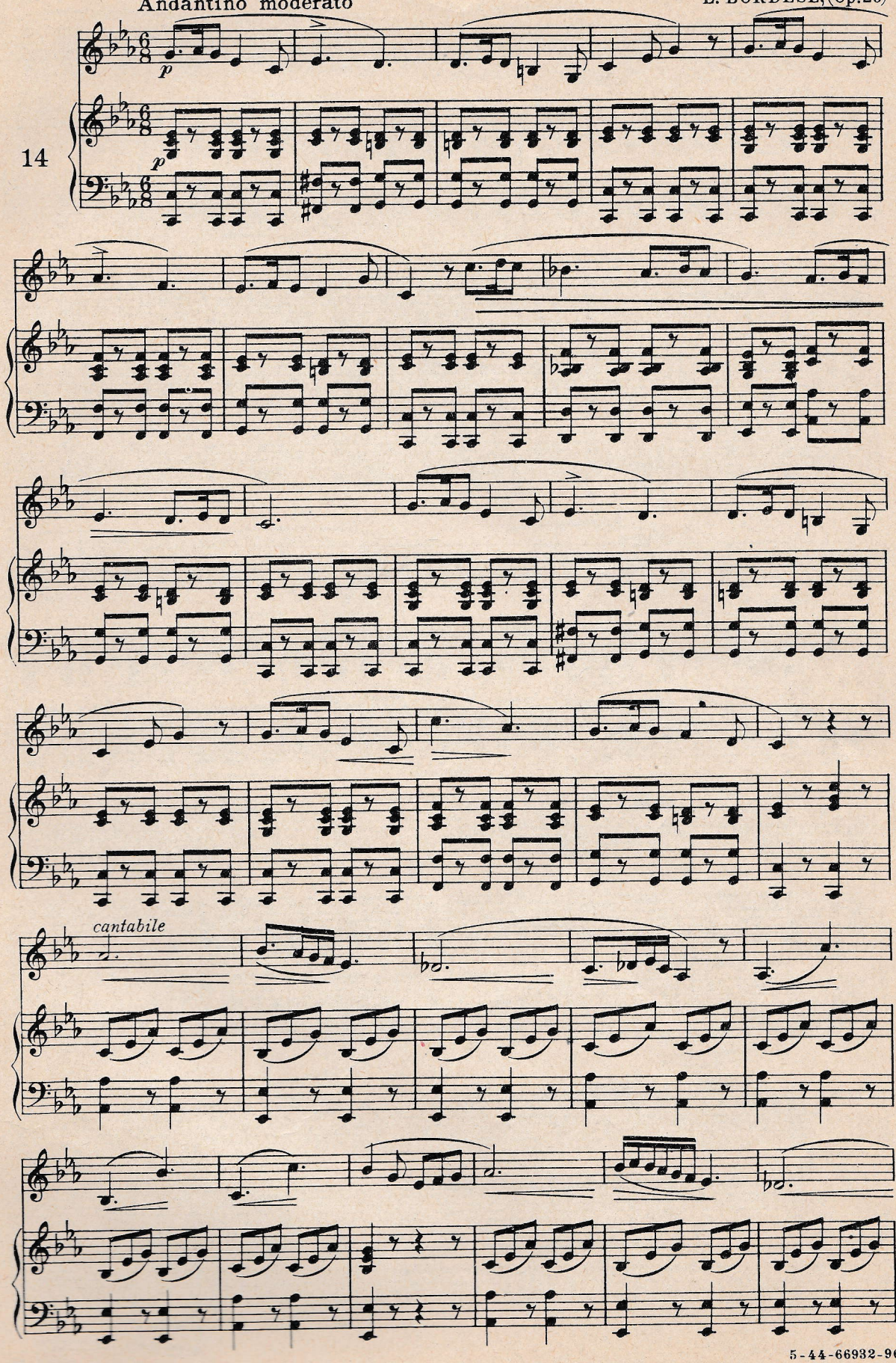
J. CONCONE, (Op. 9 bis)

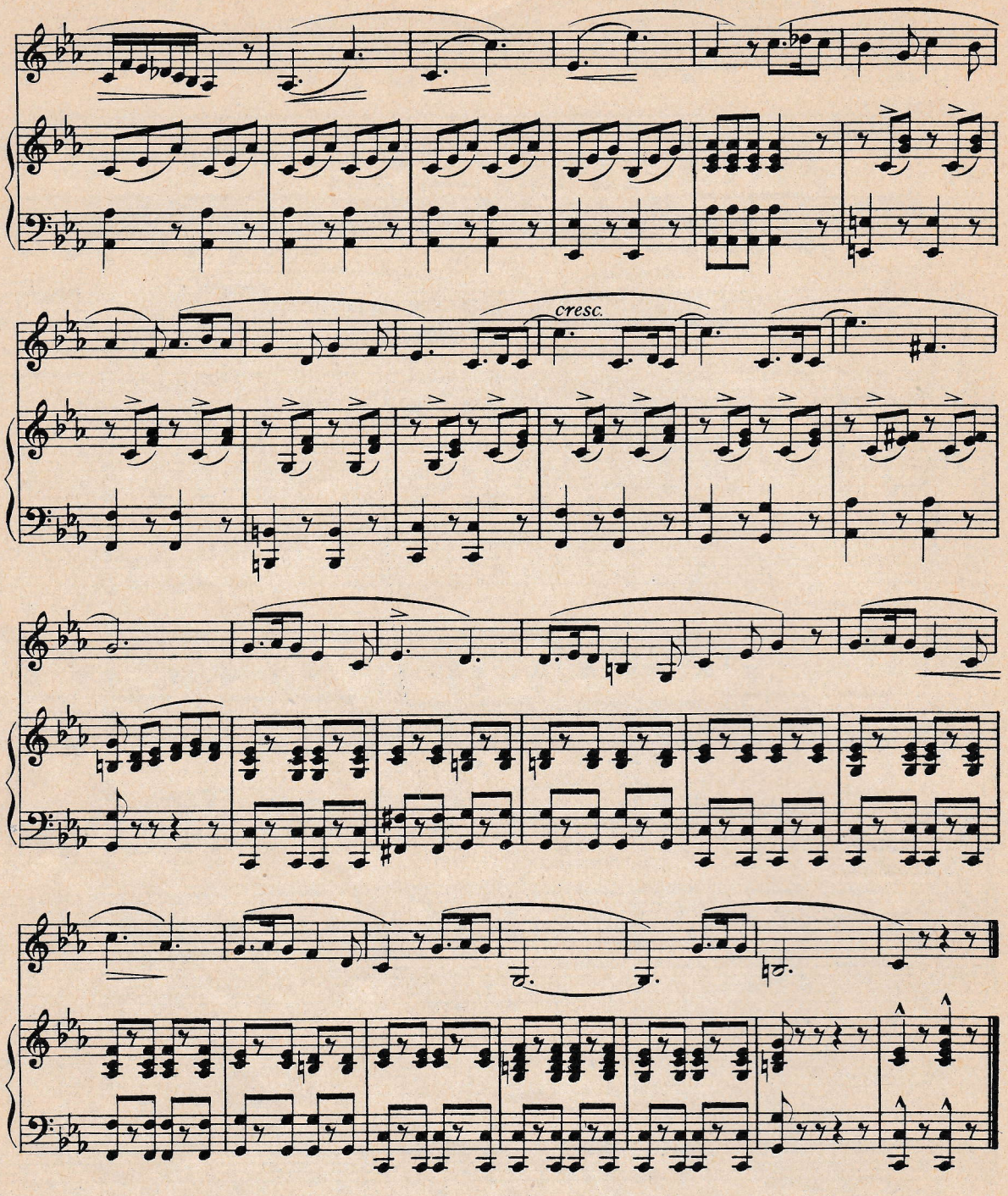




5-44-66932-96

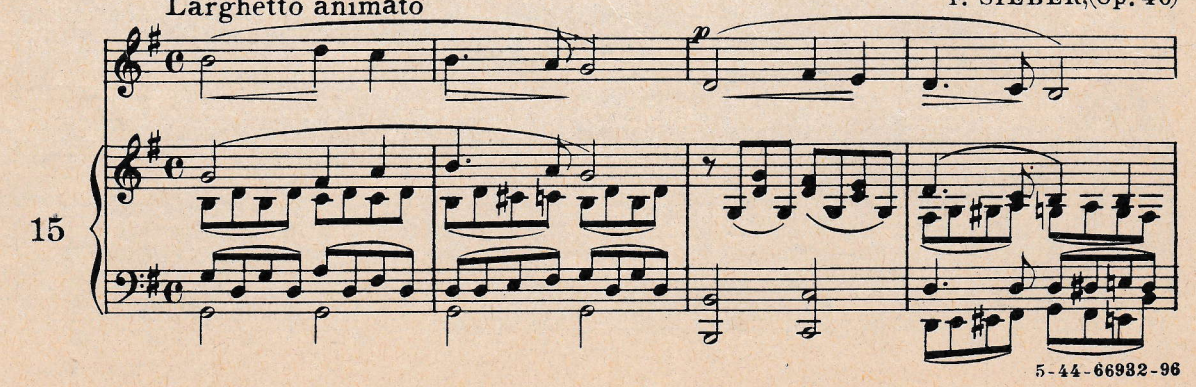
Andantino moderato



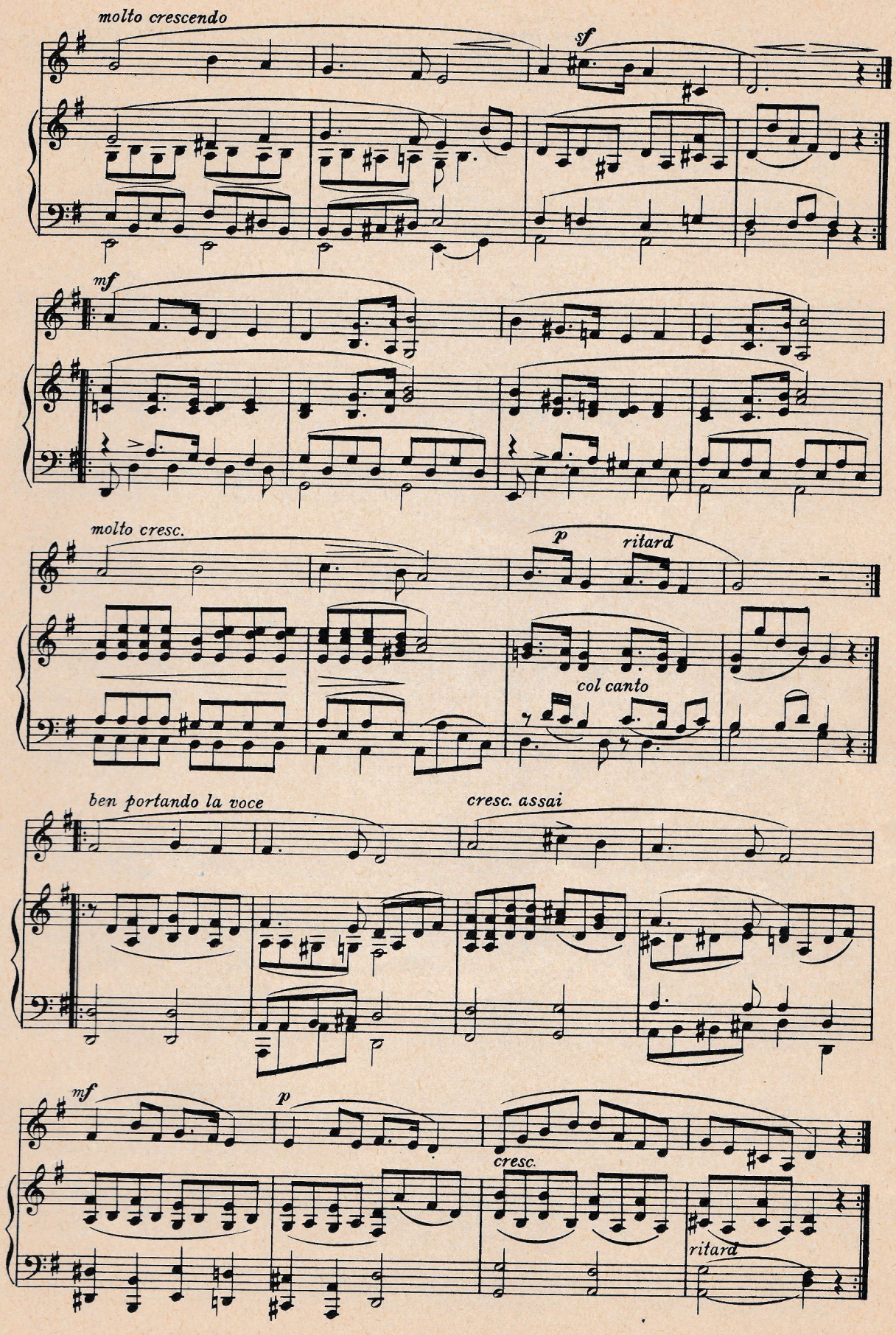


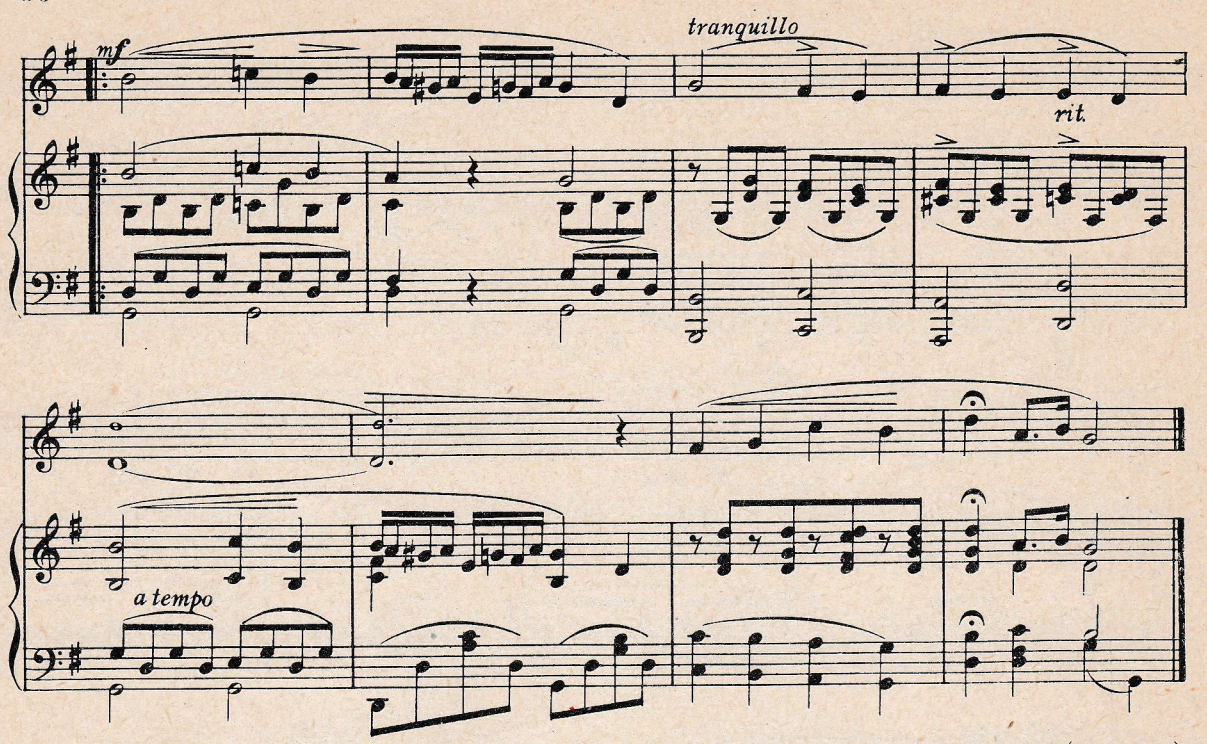
Larghetto animato

F. SIEBER,(Op. 46)



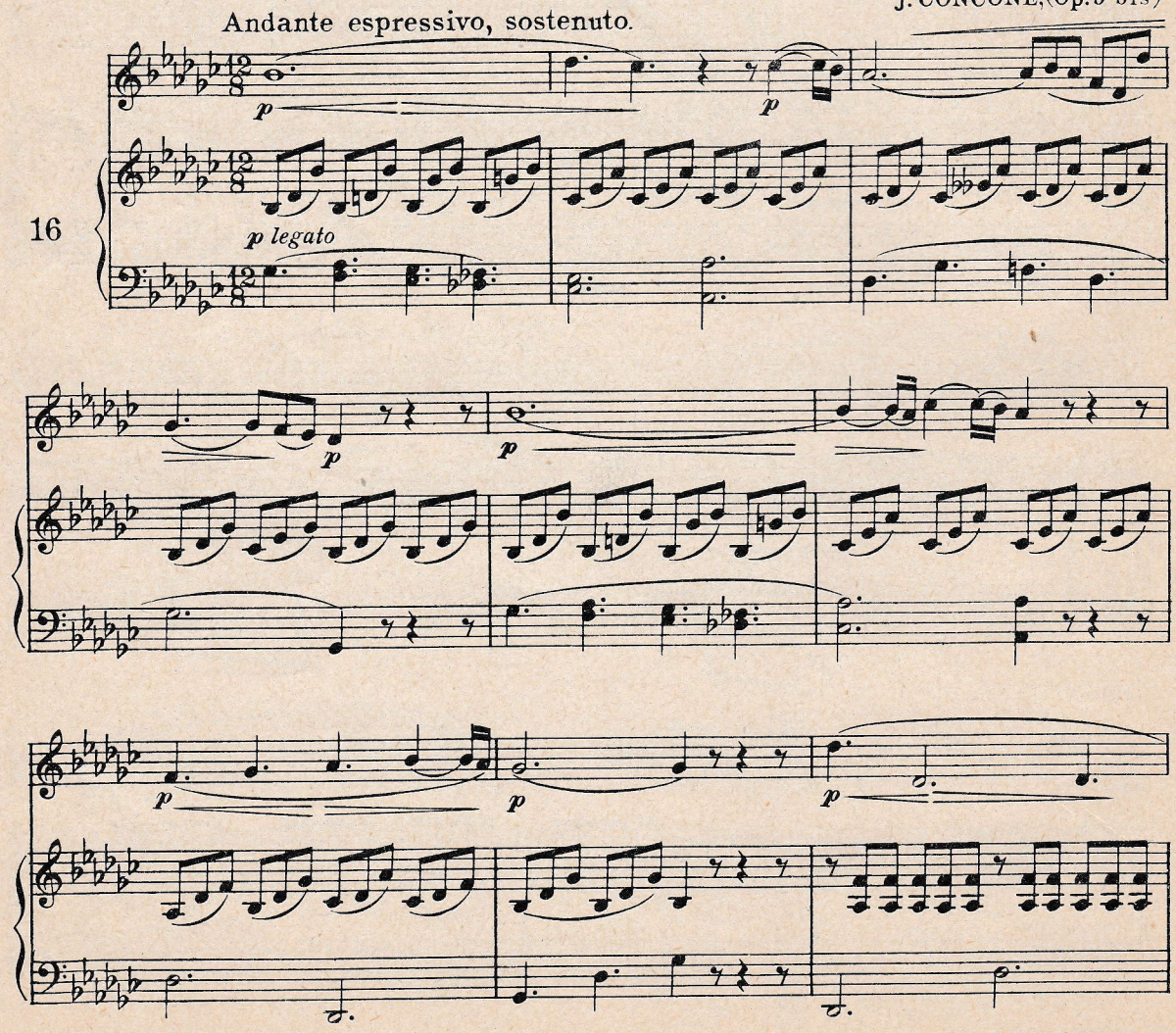
5-44-66932-96

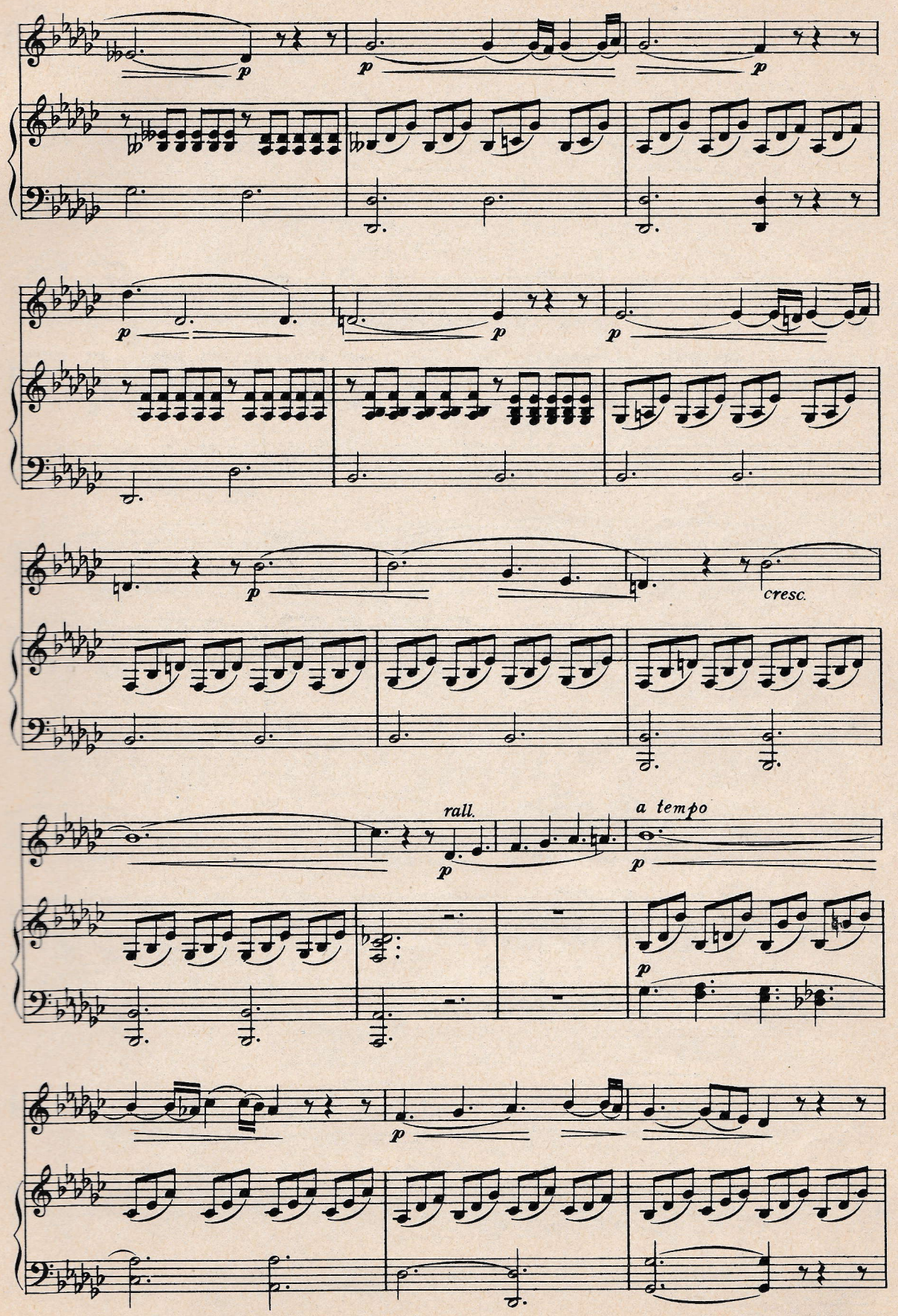

molto crescendo
sf
mf
molto cresc.
p
ritard
col canto
ben portando la voce
cresc. assai
mf
p
cresc.
ritard

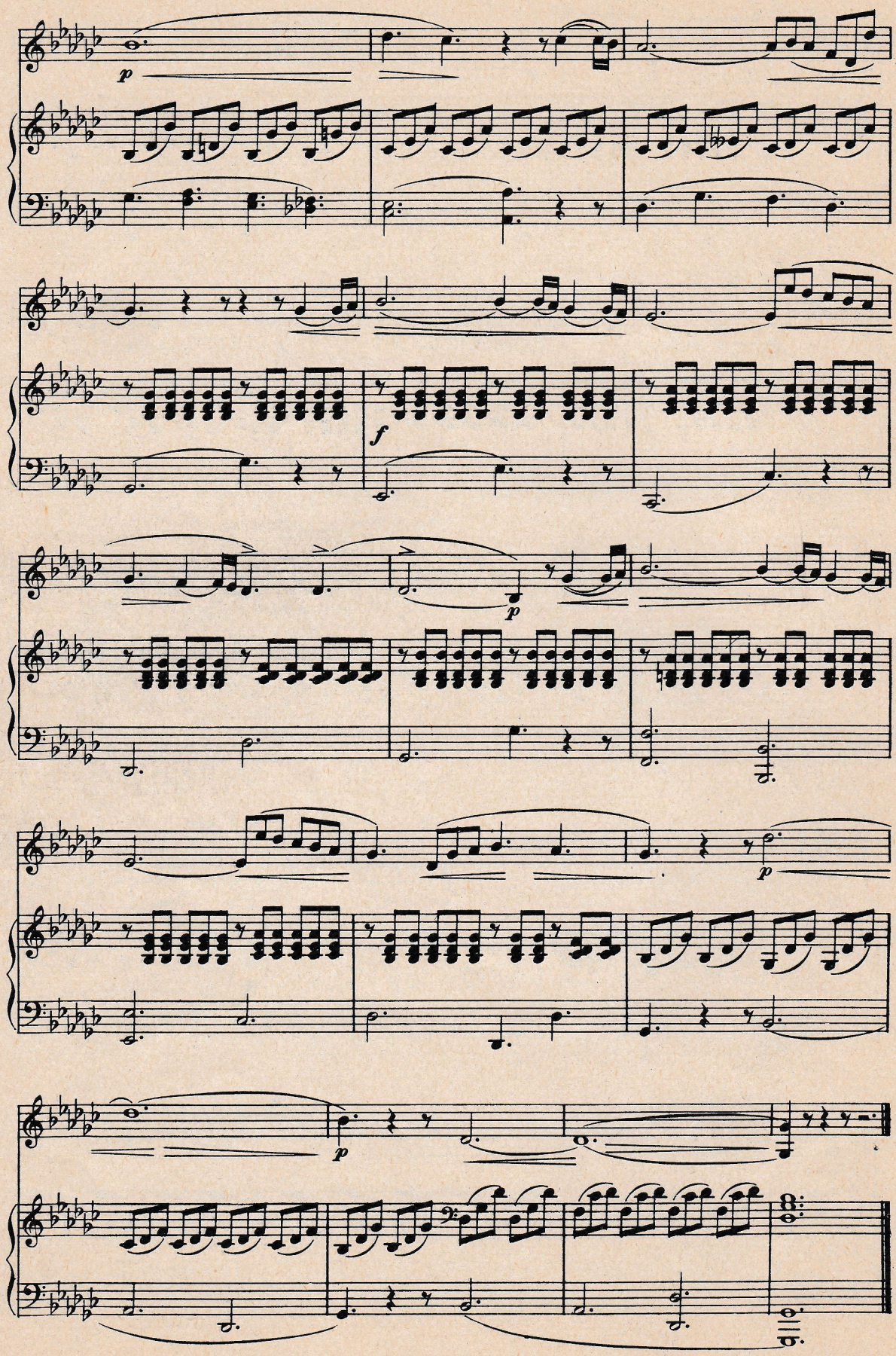


J. CONCONE, (Op. 9 bis)

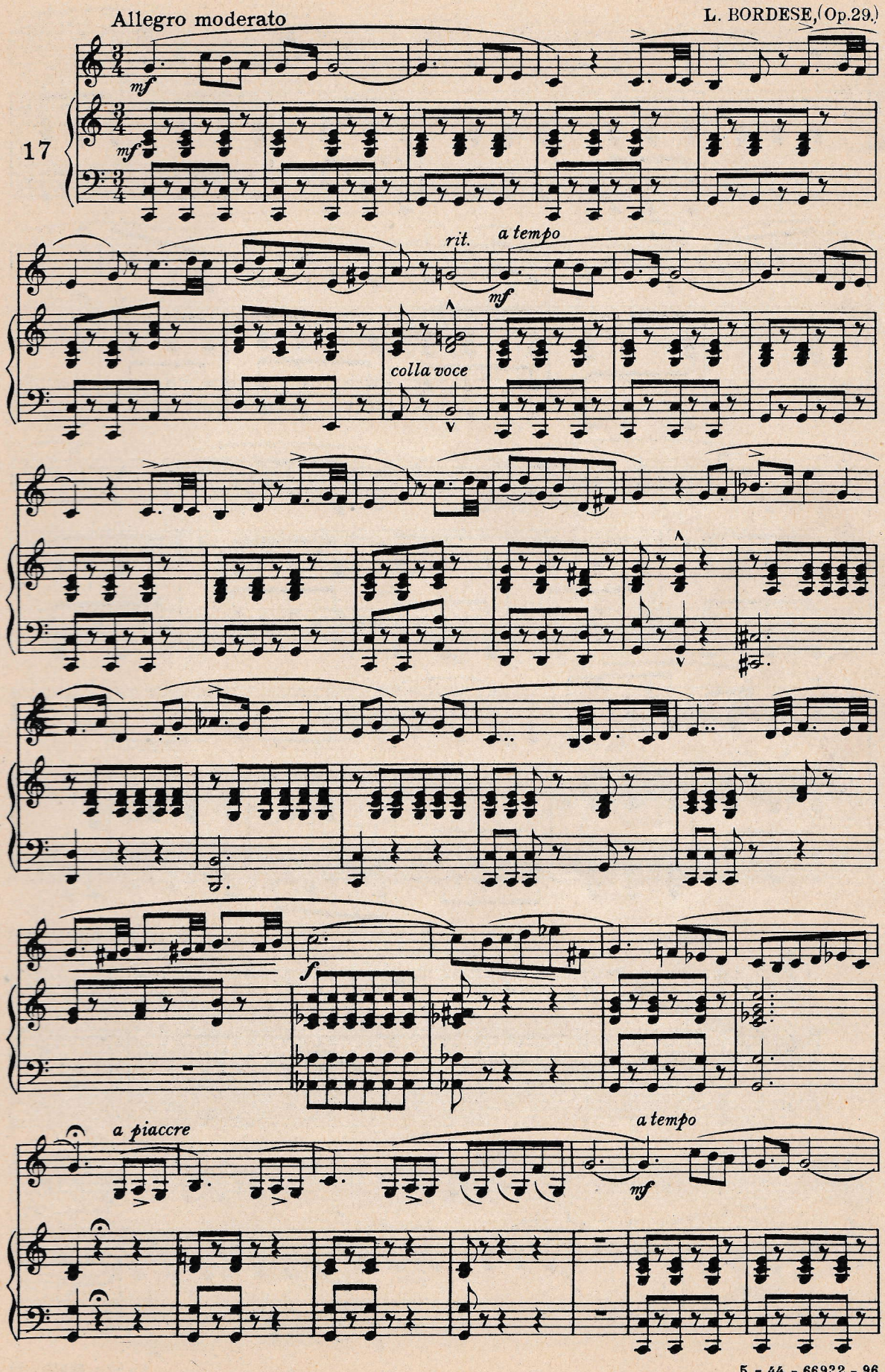
Andante espressivo, sostenuto.

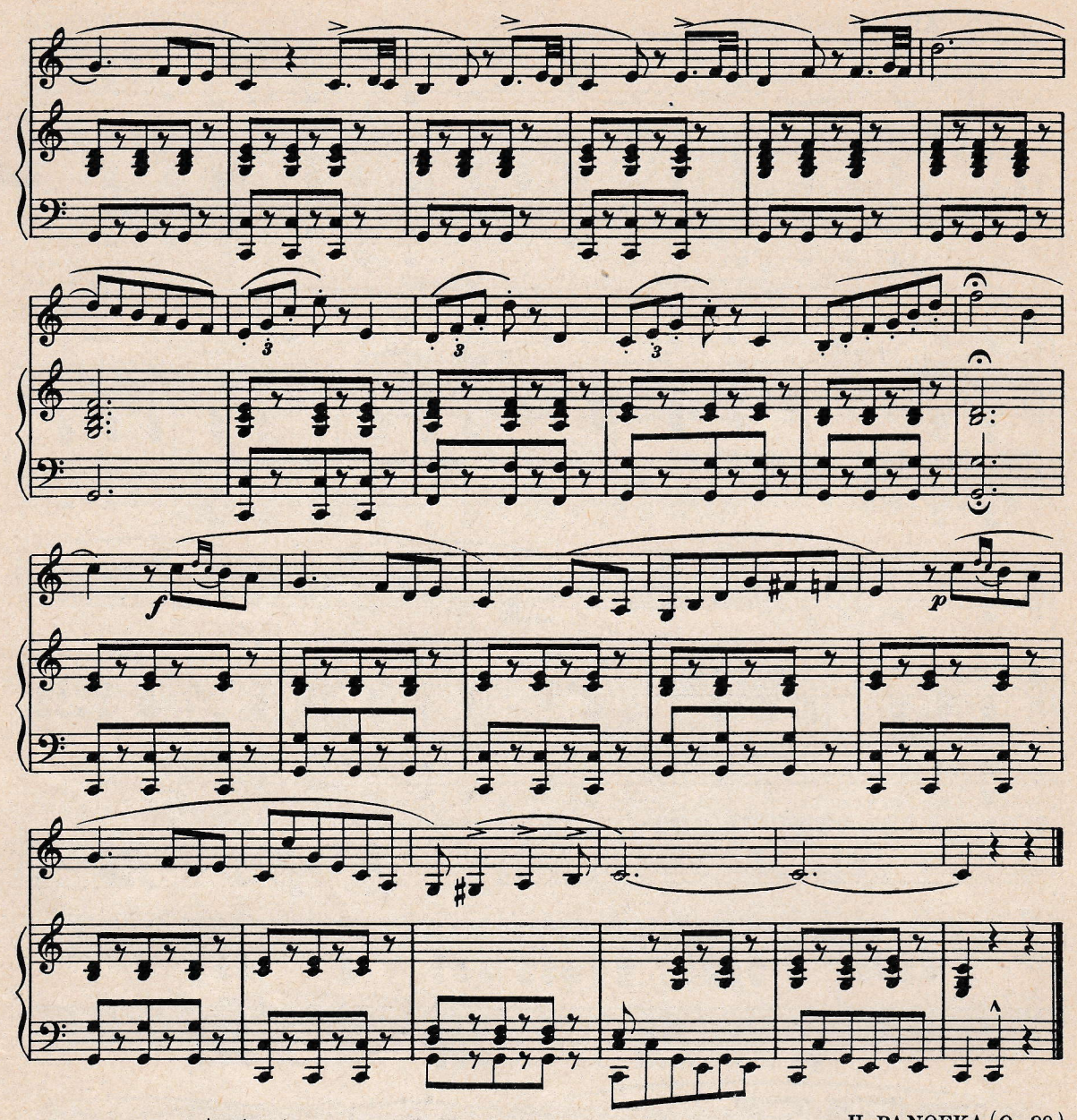



p
p
p
p
p
p
p
cresc.
rall.
p
a tempo
p
p
p



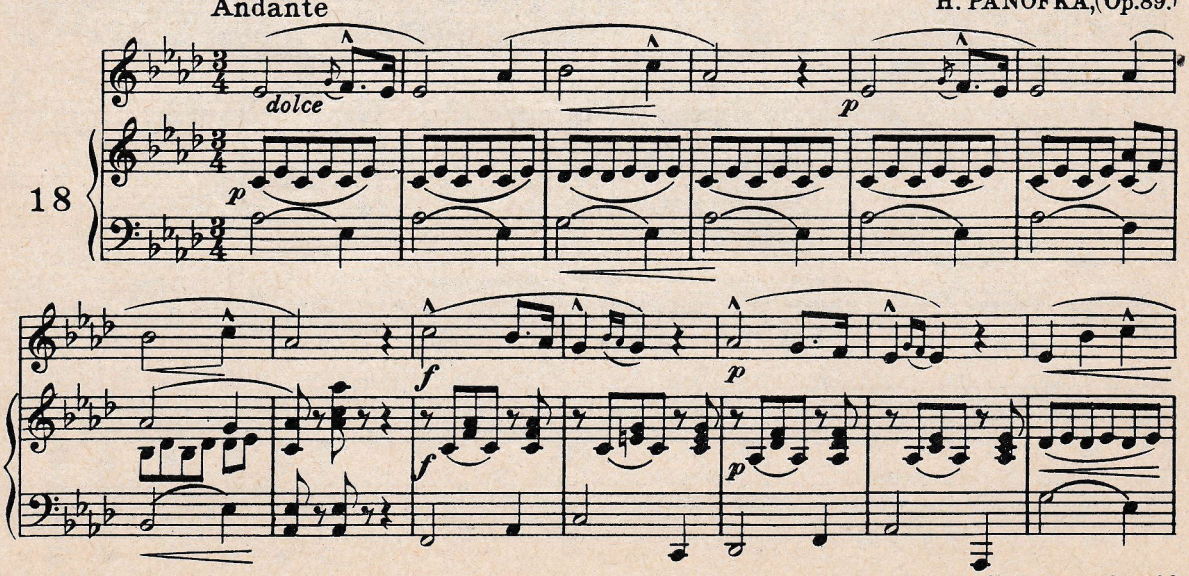
5-44-66932-96

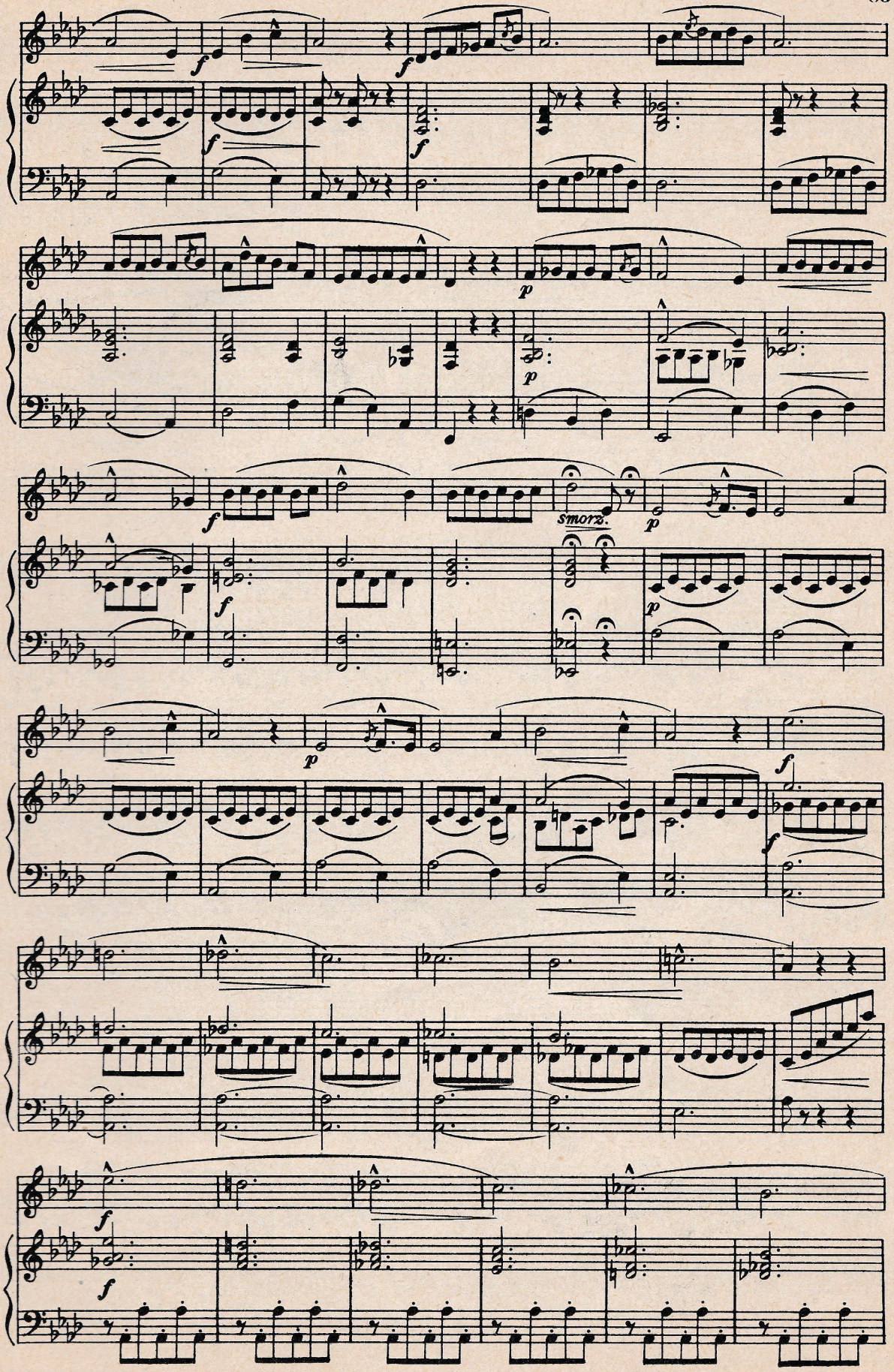

Allegro moderato
mf
17
mf
rit.
a tempo
mf
colla voce
f
a piaccre
a tempo
mf

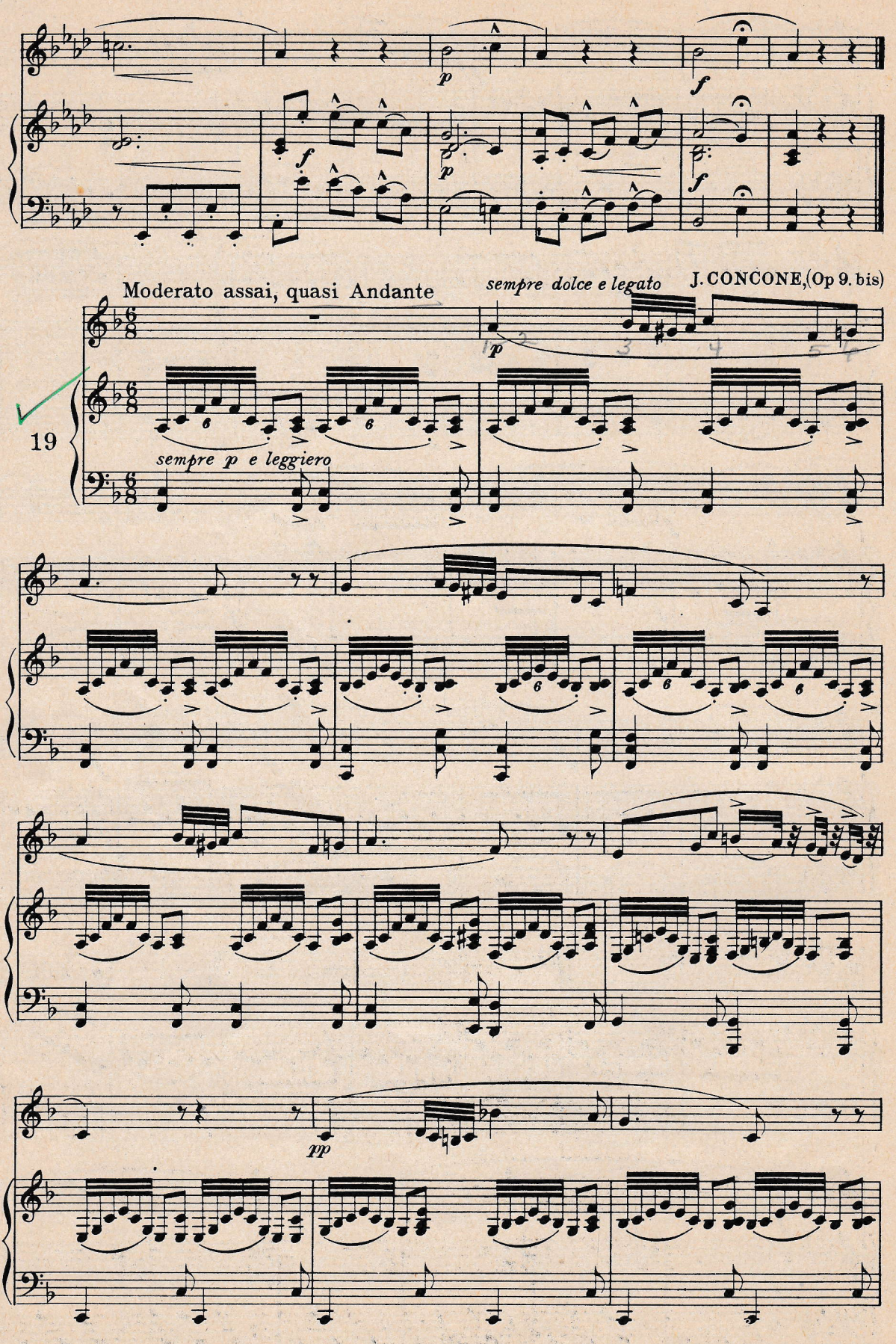


Andante

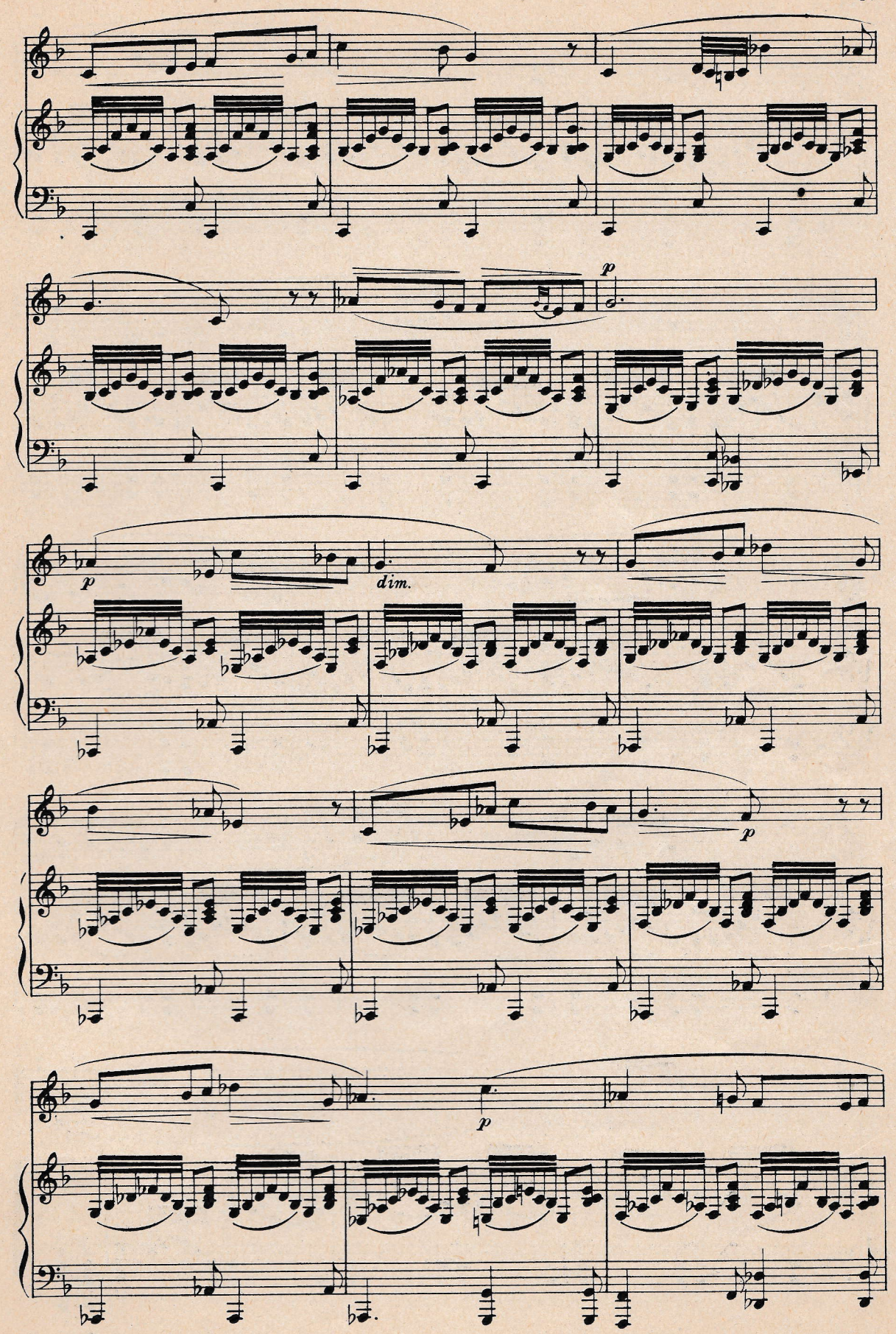
H. PANOFKA, (Op.89.)



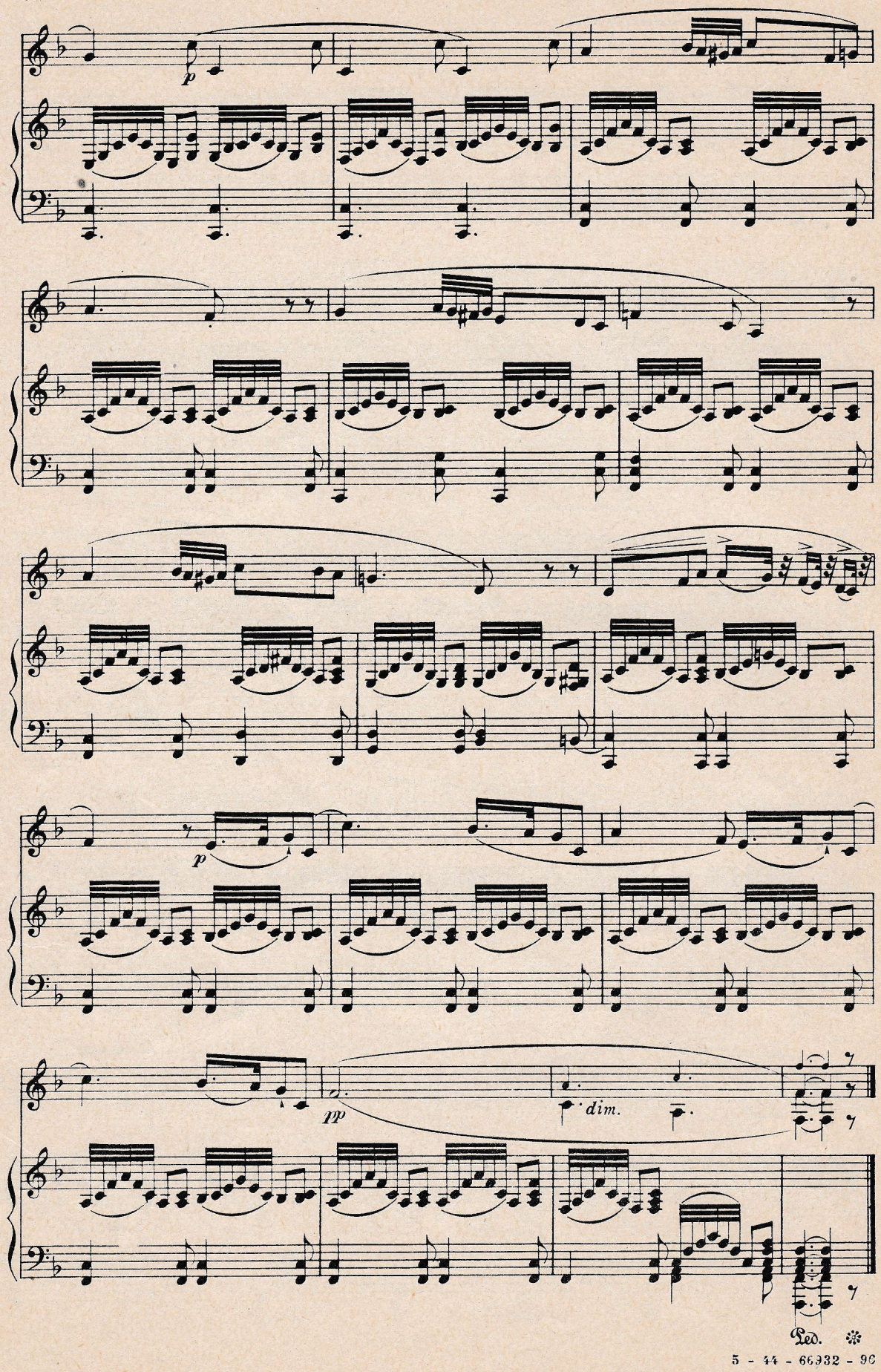

smorz.

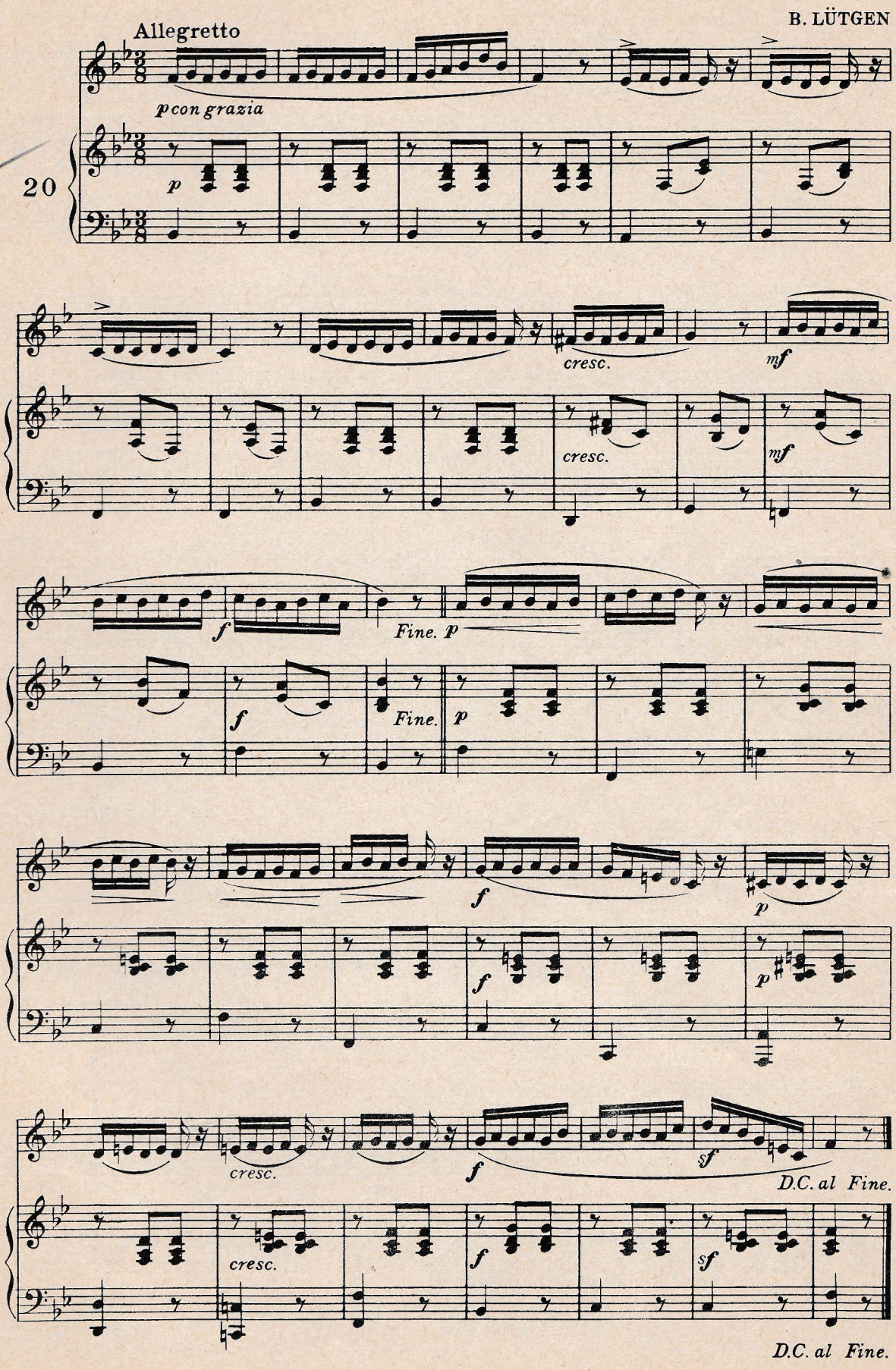

Moderato assai, quasi Andante
sempre dolce e legato
J. CONCONE, (Op 9. bis)
19
sempre p e leggiero
pp

5 - 44 - 66932 - 96



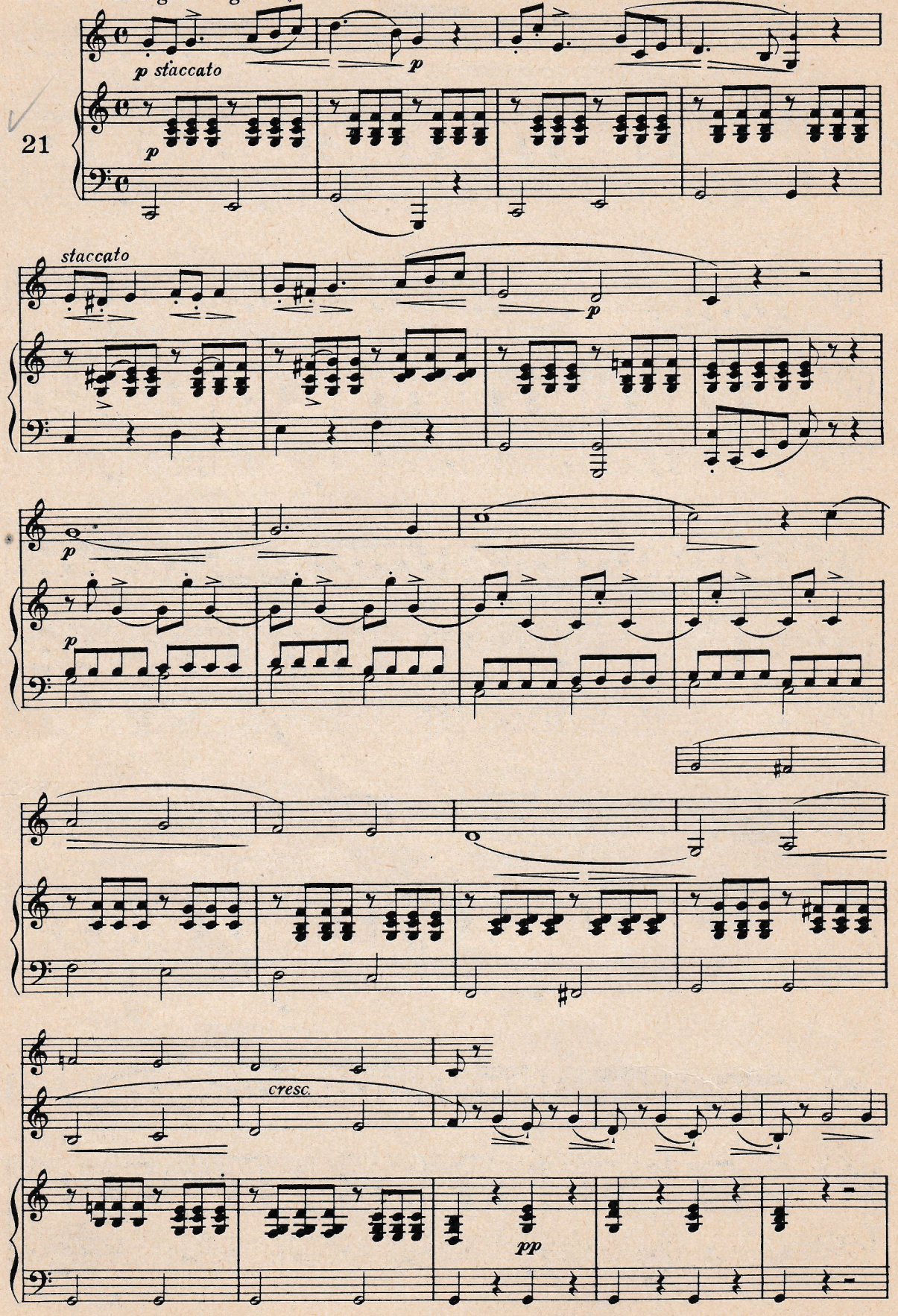
5 - 44 - 66932 - 96


p
p
pp
dim.
Ped.


Allegretto
p con grazia
20
p
cresc.
mf
cresc.
mf
f
Fine. p
f
Fine.
p
f
f
p
f
p
cresc.
f
sf
D.C. al Fine.
cresc.
f
sf
D.C. al Fine.

Allegretto grazioso

J. CONCONE,(Op.9 bis)



staccato

p

J. CONCONE,(Op.9 bis)

Andante

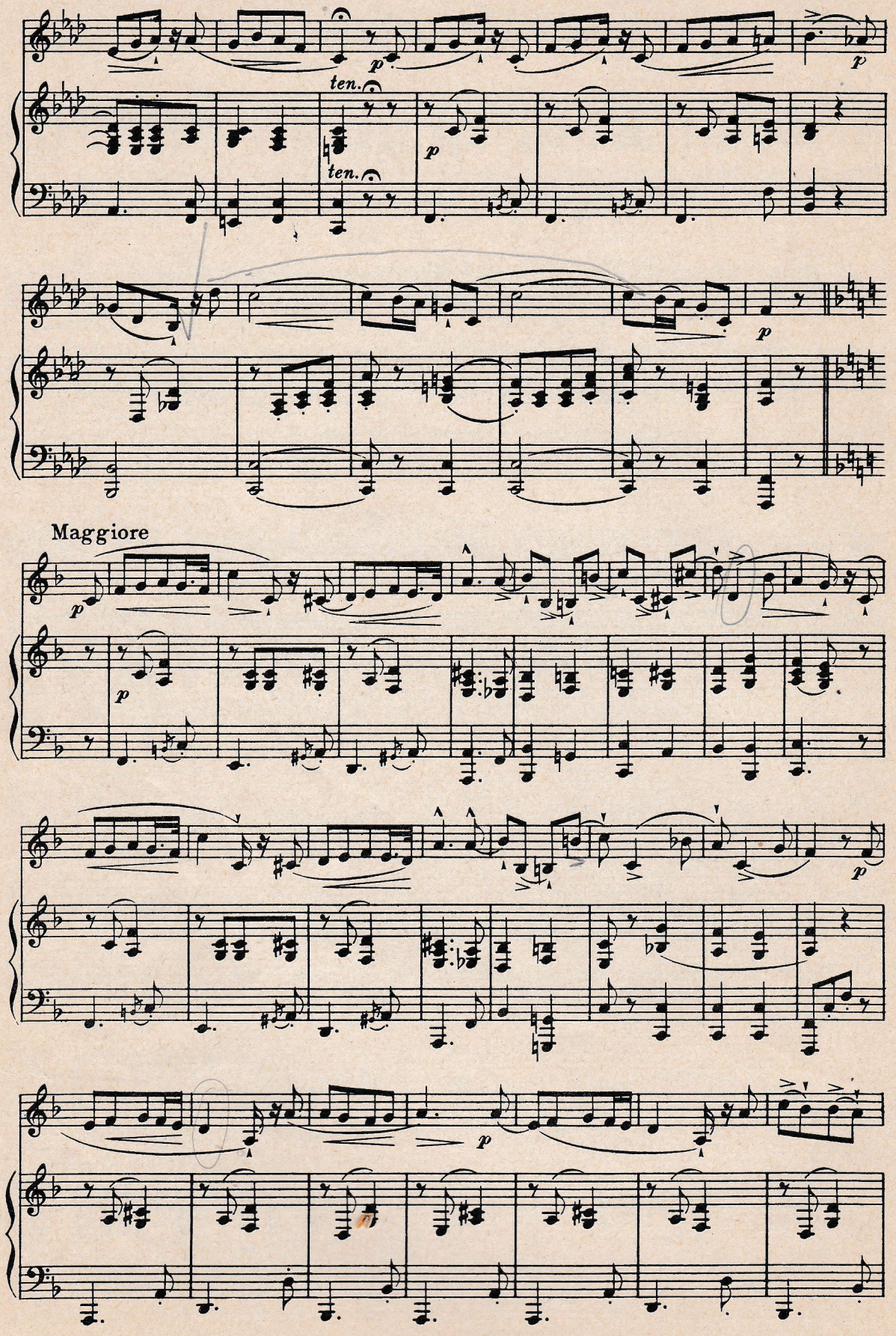
p con simplicità

22

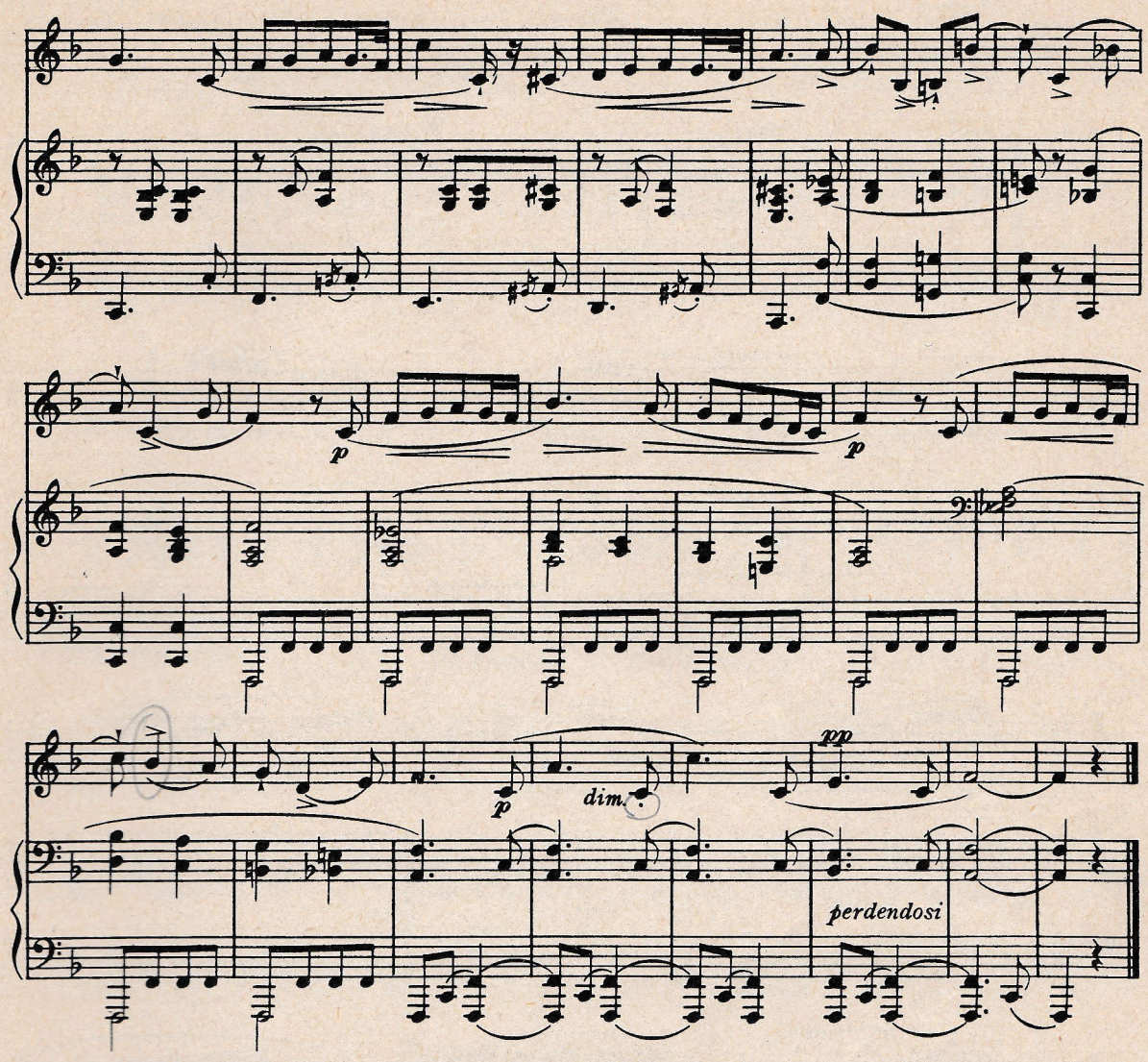
p

ten.

5-44-66932-96

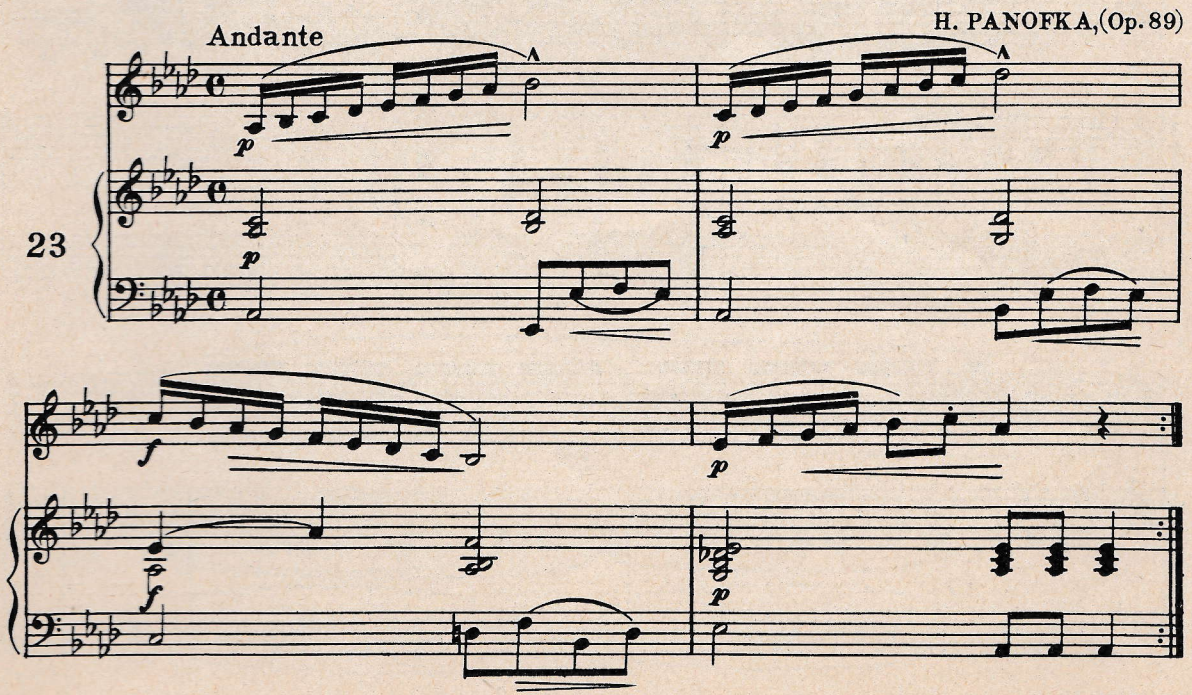


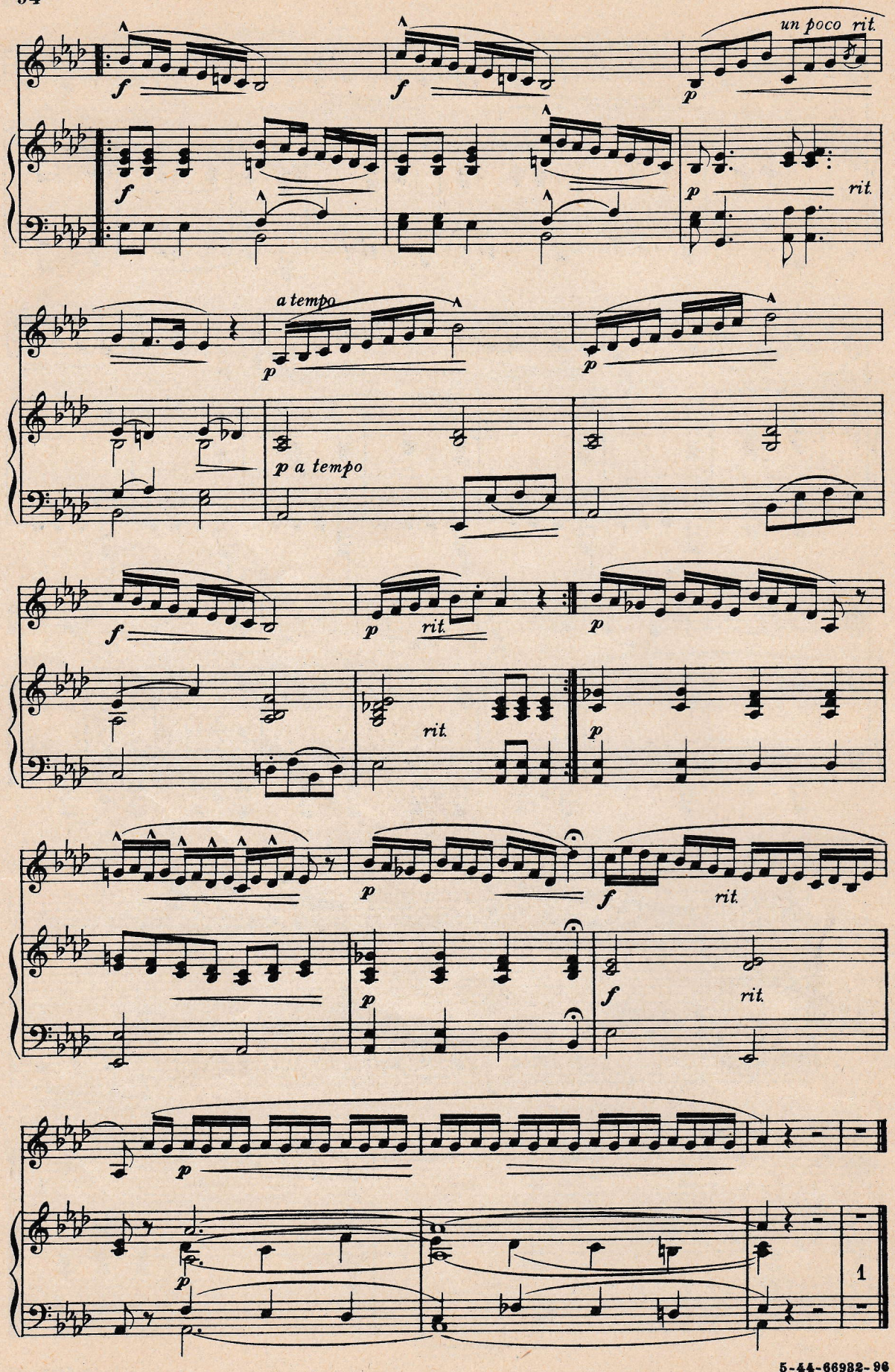
5 - 44 - 66932 - 96



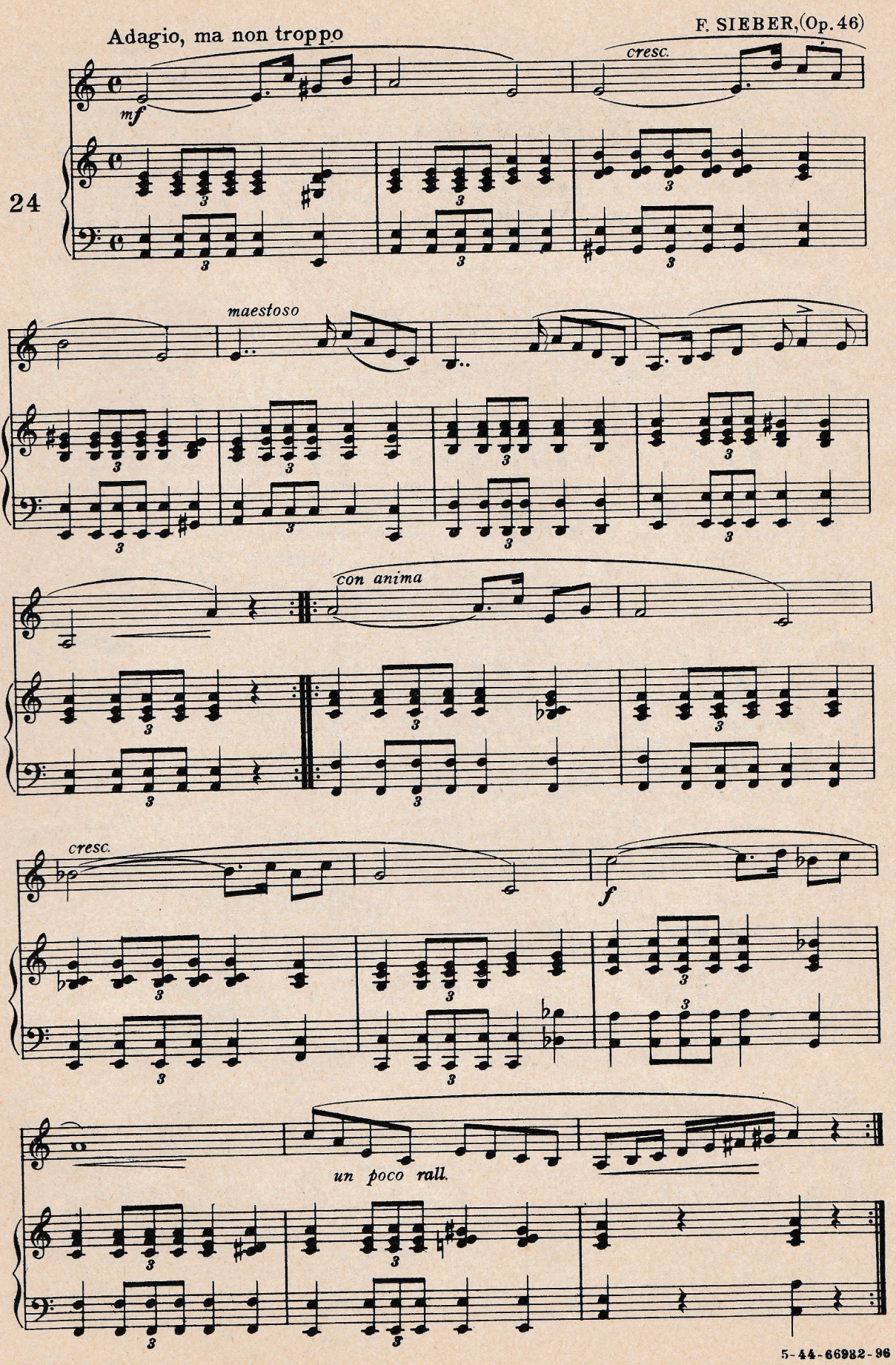
H. PANOFKA,(Op. 89)

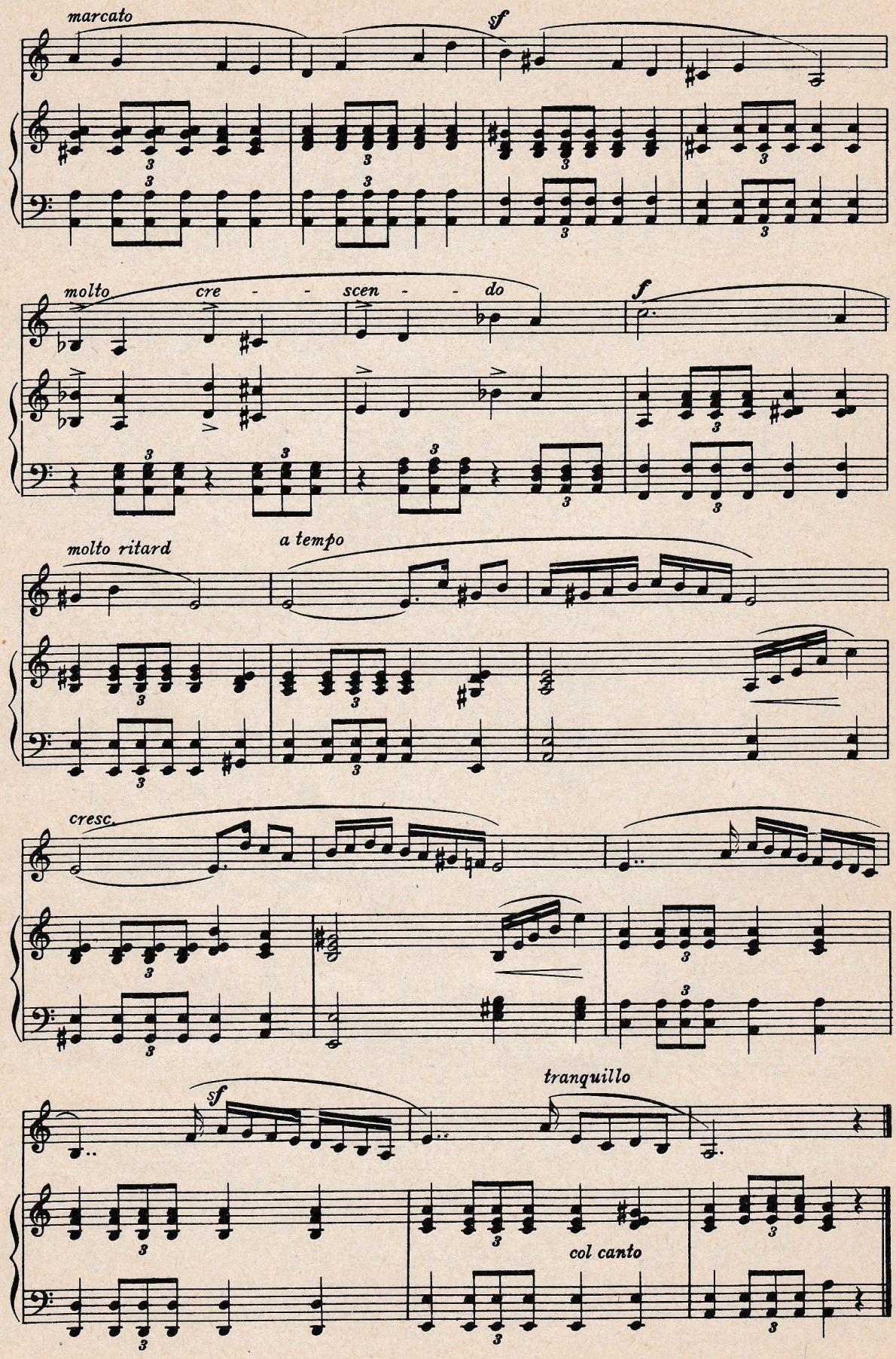
Andante




un poco rit.
rit.
a tempo
p a tempo
rit.
rit.
rit.
rit.
1

F. SIEBER,(Op. 46)




marcato
sf
molto
cre - - scen - - do
f
molto ritard
a tempo
cresc.
sf
tranquillo
col canto